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ACADEMY OF MUSIC, PHILADELPHIA.

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# Boston Symphony Orchestra.

Mr. WILHELM GERICKE, Conductor.

Seventeenth Season in Philadelphia.

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## PROGRAMME

OF THE

# FIRST CONCERT

MONDAY EVENING, NOVEMBER 4,

AT 8.15 PRECISELY.

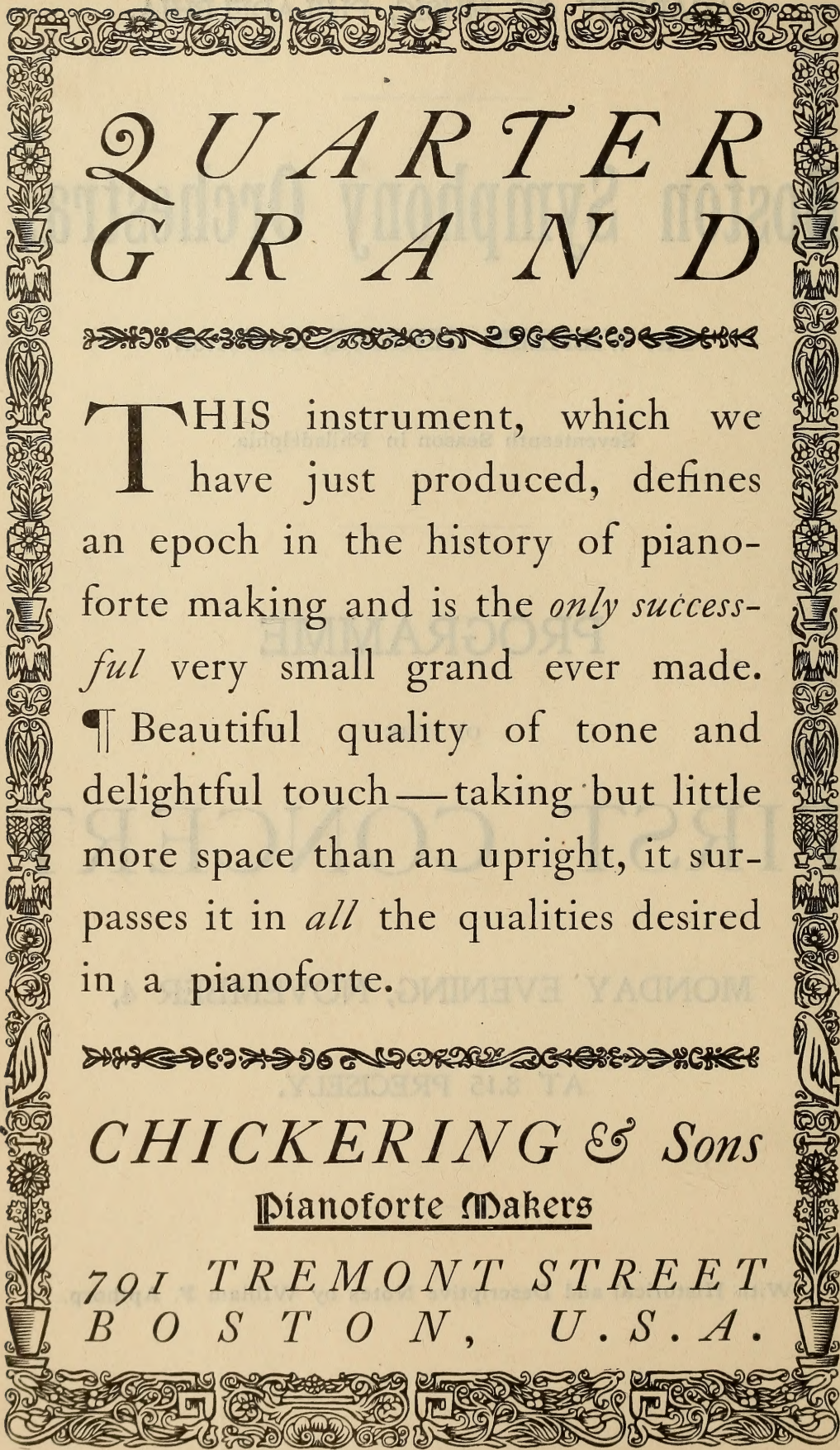
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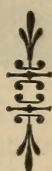
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# Boston Symphony Orchestra



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Philadelphia.

Twenty-first Season, 1901-1902.  
Seventeenth Season in Philadelphia.

Mr. WILHELM GERICKE, Conductor.

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FIRST CONCERT,  
MONDAY EVENING, NOVEMBER 4,  
AT 8.15 PRECISELY.

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## WAGNER PROGRAMME.

"Tannhäuser" . . . Overture, Bacchanale, and Scene between  
Tannhäuser and Venus from the First  
Act. (Paris Version)

"Die Meistersinger" . . . . . Walter's Prize Song

Intermission.

"Die Götterdämmerung" . . . Siegfried's Parting from Brünnhilde  
Siegfried's Death  
Funeral March  
Closing Scene

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SOLOISTS:

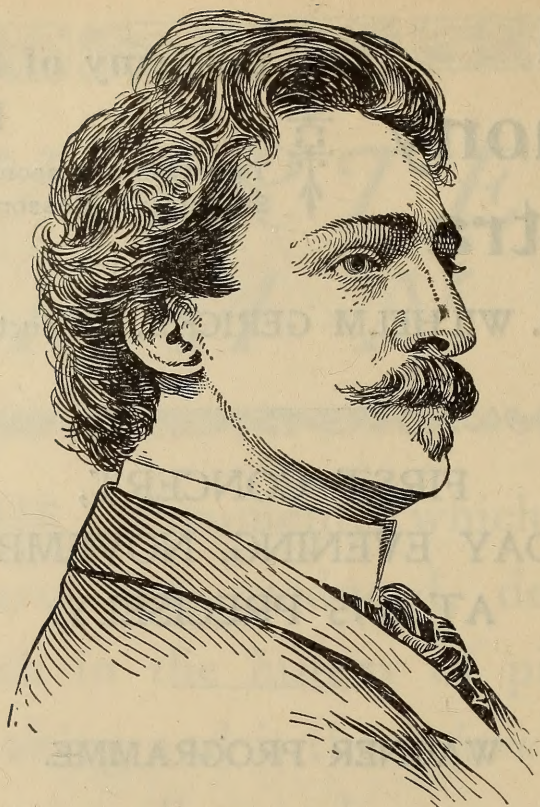
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Mr. ELLISON VAN HOOSE.

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SPECIAL NOTICE.—As the "Overture, Bacchanale, and Duet" from  
"Tannhäuser" will be played as one number of unusual length and without  
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OVERTURE, BACCHANALE, AND SCENE IN THE VENUS MOUNTAIN, FROM  
"TANNHÄUSER," ACT I., SCENES 1 AND 2.

TANNHÄUSER UND DER SÄNGERKRIEG AUF WARTBURG, romantic opera in three acts, text and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the composer's direction, on October 19, 1845. For the production at the Académie Impériale de Musique in Paris, on March 13, 1861, in a French translation by Charles Nutter, Wagner made extended additions to the first and second scenes in the first act, introducing a long choregraphic scene, and considerably lengthening the ensuing scene between Tannhäuser and Venus. He also curtailed the overture, cutting out the return of the theme of the pilgrims' chorus in the trumpets and trombones, and enchainning the overture with the Bacchanale of the first scene.\* The text of the selections given at this concert is as follows: †

ZWEITE SCENE.

VENUS, TANNHÄUSER.

*(Die Bühne stellt das Innere des Venusberges dar. Vor einer nach links aufwärts sich dehnenden Grottenöffnung, aus welcher ein zarter, rosiger Dämmer heraus scheint, liegt im Vordergrunde VENUS auf einem reichen Lager, vor ihr, das Haupt in ihrem Schoosse, die Harfe zur Seite, TANNHÄUSER halb knieend.)*

TANNHÄUSER zuckt mit dem Haupte empor, als fahre er aus einem Traume auf.—VENUS zieht ihn schmeichelnd zurück.—TANNHÄUSER führt die Hand über die Augen, als ob er ein Traumbild fest zu halten suche.)

VENUS.

Geliebter, sag', wo weilt dein Sinn?

TANNHÄUSER.

Zu viel! Zu viel! O, dass ich nun erwachte!

VENUS.

Sprich, was kümmert dich?

\*The cut in the overture comes after the fifth measure on page 25 of the Durand (French) edition of the full score; after the first measure of the third brace on page 12 of the original Meser edition of the pianoforte score.

†Of the original three stanzas of Tannhäuser's song to Venus—the first in D-flat major, the second in D major, and the third in E-flat major—only two are usually sung; the words of the one not sung will be omitted here.

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TANNHÄUSER.

Im Traum war mir's, als hörte ich —  
was meinem Ohr so lange fremd!  
als hörte ich der Glocken froh Geläute: —  
o, sag'! Wie lange hört' ich's doch nicht mehr?

VENUS.

Wohin verlierst du dich? Was ficht dich an?

TANNHÄUSER.

Die Zeit, die hier ich weil', ich kann sie nicht  
ermessen: — Tage, Monde — giebt's für mich  
nicht mehr, denn nicht mehr sehe ich Sonne,  
nicht mehr des Himmels freundliche Gestirne; —  
den Halm seh' ich nicht mehr, der frisch ergrünend  
den neuen Sommer bringt; — die Nachtigall  
nicht hör' ich mehr, die mir den Lenz verkünde: —  
hör' ich sie nie, seh' ich sie niemals mehr?

VENUS.

Ha! Was vernehm' ich? Welche thör'ge Klagen!  
Bist du so bald der holden Wunder müde,  
die meine Liebe dir bereitet? — Oder  
wie? Reu't es dich so sehr, ein Gott zu sein?  
Hast du so bald vergessen, wie du einst  
gelitten, während jetzt du dich erfreu'st? —  
Mein Sänger, auf! Ergreife deine Harfe!  
Die Liebe fei're, die so herrlich du besingst,  
dass du der Leibe Göttin selber dir gewannst!  
Die Liebe fei're, da ihr höchster Preis dir ward!

TANNHÄUSER

*(zu einem plötzlichen Entschlusse ermannt, nimmt die Harfe und stellt sich  
feierlich vor der VENUS hin).*

Dir töne Lob! Die Wunder sei'n gepriesen,  
die deine Macht mir Glücklichem erschuf!  
Die Wonnen süß, die deiner Huld entspriessen,  
erheb' mein Lied in lautem Jubelruf!  
Nach Freude, ach! nach herrlichem Geniessen  
verlangt' mein Herz, es dürstete mein Sinn:  
da, was nur Göttern einstens du erwiesen,  
gab deine Gunst mir Sterblichem dahin.—

---

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Doch sterblich, ach! bin ich geblieben,  
und übergross ist mir dein Lieben;  
wenn stets ein Gott geniessen kann,  
bin ich dem Wechsel unterthan;  
nicht Lust allein liegt mir am Herzen,  
aus Freuden sehn' ich mich nach Schmerzen:  
aus deinem Reiche muss ich flieh'n,—  
o Königin, Göttin! Lass mich zieh'n!

VENUS.

Treuloser! Weh! . Was lassetest du mich hören?  
Du wagest meine Liebe zu verhöhnern?  
Du preisest sie, und willst sie dennoch flieh'n?  
Zum Ueberdruss ist dir mein Reiz gedieh'n?

TANNHÄUSER.

O schone Göttin! Wolle mir nicht zürnen!  
Dein übergrosser Reiz ist's, den ich meide.

VENUS.

Weh' dir! Verräther! Heuchler! Undankbarer!  
Ich lass' dich nicht! Du darfst von mir nicht zieh'n!

TANNHÄUSER.

Nie war mein Lieben grösser, niemals wahrer,  
als jetzt, da ich für ewig dich muss flieh'n!

*(VENUS hat mit heftiger Gebärde ihr Gesicht, von ihren Händen bedeckt, abgewandt.  
Nach einem Schweigen wendet sie es lächelnd und mit verführerischem Ausdrücke TANN-  
HÄUSER wieder zu.)*

VENUS *(mit leiser Stimme beginnend)*.

Geliebter, komm'! Sieh' dort die Grotte,  
von ros'gen Düften mild durchwallt!  
Entzücken böt' selbst einem Gotte  
der süss'sten Freuden Aufenthalt:  
besänftigt auf dem weichsten Pfühle  
flieh' deine Glieder jeder Schmerz,  
dein brennend Haupt unwehe Kühle,  
wonnige Gluth durchschwell' dein Herz.

Aus holder Ferne mahnen süsse Klänge,  
dass dich mein Arm in trauter Näh' umschlänge;  
von meinen Lippen schlürfst du Göttertrank,  
aus meinen Augen strahlt dir Liebesdank;—  
ein Freudenfest soll unsrem Bund entstehen,

---

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der Liebe Feier lass uns froh begehen!  
Nicht sollst du ihr ein scheues Opfer weih'n,—  
nein! — mit der Liebe Göttin schwelge im Verein!

SIRENEN (*aus weiter Ferne, unsichtbar*).

Naht euch dem Strande,  
naht euch dem Lande!

VENUS

(TANNHÄUSER *sanft nach sich ziehend*).

Mein Ritter! Mein Geliebter! Willst du flieh'n?

TANNHÄUSER

(*auf das Aeusserste hingerissen, greift mit trunkener Gebärde in die Harfe*).

Stets soll nur dir, nur dir mein Lied ertönen!  
Gesungen laut sei nur dein Preis von mir!  
Dein süsser Reiz ist Quelle alles Schönen,  
und jedes holde Wunder stammt von dir.  
Die Gluth, die du mir in das Herz gegossen,  
als Flamme lod're hell sie dir allein!  
Ja, gegen alle Welt will unverdrossen  
fortan ich nun dein kühner Streiter sein.—  
Doch hin muss ich zur Welt der Erden,  
bei dir kann ich nur Sklave werden;  
nach Freiheit doch verlange ich,  
nach Freiheit, Freiheit dürstet's mich;  
zu Kampf und Streite will ich stehen,  
sei's auch auf Tod und Untergehen: —  
drum muss aus deinem Reich ich flieh'n,—  
o Königin, Göttin! Lass mich zieh'n!

VENUS (*im heftigsten Zorne*).

Zieh' hin, Wahnsinniger, zieh' hin!  
Verräther, sieh', nicht halt' ich dich!  
Ich geb' dich frei,— zieh' hin, zieh' hin!  
Was du verlangst, das sei dein Loos!  
Hin zu den kalten Menschen flieh',  
vor deren blödem, trübem Wahn  
der Freude Götter wir entfloh'n  
tief in der Erde wärmenden Schoos.  
Zieh' hin, Bethörter! Suche dein Heil,  
suche dein Heil — und find' es nie!  
Sie, die du siegend einst verlachtest,

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 jamm're nun um Huld! Dann leuchte deine Schande  
 zur hellen Schmach wird dann ihr Spott!  
 Gebannt, verflucht, ha! wie seh' ich schon  
 dich nah'n, tief das Haupt zur Erde:  
 —"O fändest du sie wieder,  
 die einst dir gelächelt!  
 Ach! öffnete sie dir wieder  
 die Thore ihrer Wonnen!"  
 Auf der Schwelle sieh' da! Ausgestreckt  
 liegt er nun, dort wo Freude  
 einst ihm geflossen! Um Mitleid fleht er  
 bettelnd, nicht um Liebe.  
 Zurück, entweich', Bettler! Knechten nie,  
 nur Helden öffnet sich mein Reich!

TANNHÄUSER.

Nein! Mein Stolz soll dir den Jammer sparen,  
 mich entehrt je dir nah'n zu seh'n!  
 Der heut' von dir scheidet, o Göttin,  
 der kehret nie zu dir zurück!

VENUS.

Ha! Du kehrest nie zurück!  
 Was sagt' ich? —  
 Was sagt' er? —  
 Nie mir zurück!  
 Wie sollt' ich's denken? —  
 Wie es erfassen?  
 Mein Geliebter ewig mich flieh'n?  
 Wie hätt' ich das erworben,  
 wie träf' mich solch Verschulden,  
 dass mir die Lust geraubt,  
 dem Trauten zu verzeih'n?  
 Der Königin der Liebe,  
 der Göttin aller Hulden,  
 wär' einzig diess versagt,  
 Trost dem Freunde zu weih'n?  
 Wie einst lächelnd unter Thränen,  
 ich sehnsuchtsvoll dir lauschte,  
 den stolzen Sang zu hören,  
 der rings so lang mir verstummt;  
 O sag', wie konntest je du wohl wännen,



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dass ungerührt ich bleibe,  
dräng' zu mir einst deiner Seele Seufzen,  
hört' ich dein Klagen?  
Dass letzte Tröstung in deinem Arm ich fand,  
oh, lass' mich nicht entgelten,  
verschmäh' einst auch nicht meinen Trost!

Kehr'st du mir nicht zurück,  
so treffe Fluch die ganze Welt!  
Und für ewig sei öde sie,  
aus der die Göttin wich!  
O kehr', kehr wieder!  
Trau' meiner Huld, meiner Liebe!

TANNHÄUSER.

Wer, Göttin, dir entflieht,  
flieht ewig jeder Huld.

VENUS.

Nicht wehre Stolz deinem Sehnen,  
wenn zurück zu mir es dich zieht.

TANNHÄUSER.

Mein Sehnen drängt zum Kampfe;  
nicht such' ich Wonn' und Lust.  
Ach! mögest du es fassen,  
Göttin! Hin zum Tod den ich suche,  
zum Tode drängt es mich!

VENUS.

Kehr' zurück!  
Wenn der Tod selbst dich flieht,  
wenn vor dir das Grab selbst sich schliesst.

TANNHÄUSER.

Den Tod, das Grab hier im Herzen ich trag',  
durch Buss' und Sühne  
wohl find' ich Ruh' für mich!

VENUS.

Nie ist Ruh' dir beschieden,  
nie findest du Frieden!  
Kehr' wieder mir, suchst einst dein Heil!

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TANNHÄUSER.

Göttin der Wonn' und Lust!  
Nein! — Ach! nicht in dir  
find' ich Frieden und Ruh'!  
Mein Heil liegt in Maria!

(*Furchtbarer Schlag. VENUS verschwindet.*)

WALTER'S PRIZE SONG, FROM "THE MASTER SINGERS OF NUREMBERG."

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*Die Meistersinger von Nürnberg*, musical comedy in three acts, the text and music by Richard Wagner, was first given in Munich, under Hans von Bülow's direction, on June 21, 1868. The excerpt sung at this concert is the song by which the young Franconian knight, Walther von Stolzing, wins the hand of Eva Pogner — daughter of the president of the Master Singers' guild — at the annual singing contest on the banks of the Pegnitz on St. John's Day. The original text is: —

Morgenlich leuchtend in rosigem Schein,  
von Blüth' und Duft  
geschwellt die Luft,  
voll aller Wonnen  
nie ersonnen,  
ein Garten lud mich ein,—  
dort unter einem Wunderbaum,

von Früchten reich behangen,  
zu schau'n im sel'gen Liebestraum,  
was höchstem Lustverlangen  
Erfüllung kühn verhiess —  
das schönste Weib,  
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht;  
auf Steilem Pfad  
war ich genaht  
wohl einer Quelle  
edler Welle,  
die lockend mir gelacht:  
dort unter einem Lorbeerbaum,  
von Sternen hell durchschienen,

---

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ich schaut' im wachen Dichtertraum,  
mit heilig holden Mienen  
mich netzend mit dem Nass,  
das hehrste Weib —  
die Muse des Parnass.


Huldreichster Tag,  
dem ich aus Dichters Traum erwacht!  
Das ich geträumt, das Paradies,  
in himmlisch neu verklärter Pracht  
hell vor mir lag  
dahin der Quell lachend mich wies:  
die, dort geboren,  
mein Herz erkoren,  
der Erde lieblichstes Bild,  
zur Muse mir geweiht,  
so heilig hehr als mild,  
ward kühn von mir gefreit,  
am lichten Tag der Sonnen  
durch Sanges Sieg gewonnen  
Parnass und Paradies!

The following is a literal prose translation: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment to the highest love-desire — the fairest woman, Eva in Paradise.—

The night enfolded me in evening twilight; on a steep path I had drawn near the noble waves of a spring which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in my waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which



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I dreamt lay bright before me, where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my Muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

---

SIEGFRIED'S PARTING FROM BRÜNNHILDE, FROM "TWILIGHT OF THE GODS," PROLOGUE, SCENE 2.

*Götterdämmerung* (*Twilight of the Gods*), the fourth, and last, drama of the *Nibelungen* tetralogy, is in a prologue and three acts. The original text was written in June, 1848, and entitled *Siegfried's Tod* (*Siegfried's Death*); it was largely remodelled, and the title changed to *Götterdämmerung*, before 1855. The sketch of the music of the prologue and of Act I. was begun at Lucerne in 1870, and finished by January 20, 1871; the sketch of the whole was finished at Bayreuth by June 22, 1872. The whole score was completed in November, 1874. The first performance was at Bayreuth on August 17, 1876.

In the last scene of *Siegfried*, the third *Nibelungen* drama, Siegfried the Volsung — son of Siegmund and Sieglinde — finds Brünnhilde — the Valkyria, daughter of Wotan and Erda — asleep on the summit of the Brunnhildenstein. He wakes her with a kiss, woos, and wins her. In the second scene of the prologue of *Götterdämmerung* he takes leave of his bride, to seek adventures in the world.\* The text of the scene is as follows:

(*Siegfried und Brünnhilde treten aus dem Steingemache auf. Siegfried ist in vollen Waffen. Brünnhilde führt ihr Ross am Zaume.*)

BRÜNNHILDE.

Zu neuen Thaten,  
Theurer Helde,  
wie liebt' ich dich —  
liess' ich dich nicht?  
Ein einzig Sorgen  
macht mich säumen:  
dass dir zu wenig  
mein Werth gewan!

(*Enter Siegfried and Brünnhilde from the stone chamber. Siegfried is in full accoutrements. Brünnhilde leads her steed by the bridle.*)

BRÜNNHILDE.

How could I love thee, dear hero, did I not let thee go to new deeds? Only one care gives me pause: that my worth has won too little for thee.

\*The length of time Siegfried and Brünnhilde remained together on the Brunnhildenstein has never been settled. There is nothing in the text to indicate it, one way or another, and Wagner seems to have been singularly reticent on the subject.

---

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gab ich dir:  
heiliger Runen  
reichen Hort;  
doch meiner Starke  
mädlichen Stamm  
nam mir der Held,  
dem ich nun mich neige.

Des Wissensbar —  
doch des Wunsches voll;  
an Liebe reich —  
doch ledig der Kraft:  
mög'st du die Arme  
nicht verachten,  
die dir nur gönnen —  
nicht geben mehr kan!

SIEGFRIED.

Mehr gab'st du, Wunderfrau,  
als ich zu wahren weiss:  
nicht zürne, wenn dein Lehren  
mich unbelehret liess!  
Ein Wissen doch wahr' ich wohl:  
dass mir Brünnhilde lebt;  
eine Lehre lernt' ich leicht:  
Brünnhilde's zu gedenken!

BRÜNNHILDE.

Wilist du mir Minne schenken,  
gedenke deiner nur,  
gedenke deine Thaten!  
Gedenke des wilden Feuers,  
das furchtlos du durchschrittest,  
da den Fels es rings umbrann —

SIEGFRIED.

Brünnhilde zu gewinnen!

BRÜNNHILDE.

Gedenk' der beschildeten Frau,  
die in tiefem Schlaf du fandest,  
der den festen Helm du erbrach'st —

SIEGFRIED.

Brünnhilde zu erwecken!

What the gods have taught me I have  
given to thee: a rich treasure of holy  
runes; but the maidenly source of my  
strength has been taken from me by the  
hero before whom I now bow down.

Void of knowledge — yet full of wishes;  
rich in love — yet bereft of strength: do  
not despise poor me, who can only favour  
thee — but no longer give!

SIEGFRIED.

More hast thou given, wonder-woman,  
than I know how to keep: do not frown if  
thy teaching has left me untaught! Yet  
the knowledge of one thing I keep well:  
that Brünnhilde lives for me; one lesson I  
easily learnt: to remember Brünnhilde!

BRÜNNHILDE.

Wilt thou give me love, remember only  
thyself, remember thy deeds! Remember  
the wild fire thou strodest through un-  
daunted, as it burnt around the rock —

SIEGFRIED.

To win Brünnhilde!

BRÜNNHILDE.

Remember the shielded woman whom  
thou foundest in deep sleep, whose close  
helmet thou brokest open —

SIEGFRIED.

To awaken Brünnhilde!



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BRÜNNHILDE.

Gedenk' der Eide  
die uns einen;  
gedenk' der Treue,  
die wir tragen;  
gedenk' der Liebe,  
der wir leben:

Brünnhilde brennt dann ewig  
heilig in deiner Brust! —

SIEGFRIED.

Lass' ich, Liebste, dich hier  
in der Lohe heiliger Hut,  
zum Tausche deiner Runen  
reich' ich diesen Ring.  
Was der Thaten je ich schuf,  
dess' Tugend schliesst er ein;  
ich erschlug einen wilden Wurm,  
der grimmig lang' ihn bewacht.  
Nun wahre du seine Kraft  
als Weihe-Gruss meiner Treu'!

BRÜNNHILDE.

Ihn geiz' ich als einziges Gut:  
für den Ring nun nimm auch mein Ross!  
Ging sein Lauf mit mir  
einst kühn durch die Lüfte —  
mit mir  
verlor es die mächt'ge Art;  
über Wolken hin  
auf blitzenden Wettern  
nicht mehr

BRÜNNHILDE.

Remember the oaths that unite us;  
remember the faith we bear; remember  
the love we live for: then will Brünnhilde  
forever burn sacred in thy breast! —

SIEGFRIED.

If I leave thee, dearest, here in the  
sacred guardianship of the flames, in ex-  
change for thy runes I offer thee this ring.  
What of deeds I ever have done, it encloses  
their virtue; I slew a wild worm who had  
long grimly watched over it. Now guard  
thou its power as the consecrated greeting  
of my constancy!

BRÜNNHILDE.

I covet it as my only possession; for  
the ring take thou now also my steed!  
Tho' his course once bore me bravely  
through the air,— with me he has lost his  
mighty breed; no more shall he fearlessly  
wend his flight over clouds and lightning  
storms.

Yet whithersoever thou leadest him —  
were it through the fire — Grane shall fol-

---

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schwingt es sich muthig des Weg's.  
Doch wohin du ihn führ'st  
— sei es durch's Feuer —  
grauenlos folgt dir Grane;  
denn dir, o Helde,  
soll er gehorchen!  
Du hüt' ihn wohl;  
er hört dein Wort:—  
o bringe Grane  
oft Brünnhilde's Gruss!

SIEGFRIED.

Durch deine Tugend allein  
soll so ich Thaten noch wirken?  
Meine Kämpfe kiesest du,  
meine Siege kehren zu dir?  
Auf des Rosses Rücken,  
in deines Schildes Schirm,  
nicht Siegfried acht' ich mich mehr:  
ich bin nur Brünnhilde's Arm!

BRÜNNHILDE.

O wär' Brünnhild' deine Seele!

SIEGFRIED.

Durch sie entbrennt mir der Muth.

BRÜNNHILDE.

So wär'st du Siegfried und Brünnhilde.

SIEGFRIED.

Wo ich bin, bergen sich beide.

BRÜNNHILDE.

So verödet mein Felsensaal?

SIEGFRIED.

Vereint fasst er uns zwei.

BRÜNNHILDE.

O heilige Götter,  
hehre Geschlechter!  
Weidet eu'r Aug'  
an dem weihvollen Paar!  
Getrennt — wer mag es scheiden?  
Geschieden — trennt es sich nie!

low thee without fear; for, thee alone, O  
hero, shall he obey! Keep thou him well;  
he hears thy word:— Oh, bring Grane  
often Brünnhilde's greeting!

SIEGFRIED.

Shall I henceforth achieve deeds through  
thy virtue alone? Dost thou choose my  
battles, do my victories belong to thee?  
On thy steed's back, under the shelter  
of thy shield, I no longer deem myself  
Siegfried: I am but Brünnhilde's arm!

BRÜNNHILDE.

O were Brünnhild' thy soul!

SIEGFRIED.

Through her does my courage kindle.

BRÜNNHILDE.

So art thou Siegfried and Brünnhilde.

SIEGFRIED.

Where I am, both are.

BRÜNNHILDE.

Does my rocky hall thus fall desolate?

SIEGFRIED.

United it holds us both.

BRÜNNHILDE.

O holy gods, sublime races!

Feast your eyes on this devoted pair!  
Sundered — who can separate it? Sepa-  
rated — it shall never be sundered!

---

Mauritz Leefson.

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SIEGFRIED.

Heil dir, Brünnhild',  
prangender Stern!  
Heil, strahlende Liebe!

BRÜNNHILDE.

Heil dir, Siegfried,  
siegender Stern!  
Heil, strahlendes Leben!

BEIDE.

Heil! Heil!

*(Siegfried heitet das Ross den Felsen hinab; Brünnhilde blickt ihm vom Höfensäume lange entzückt nach. Aus der Tiefe hört man Siegfried's Horn munter ertönen. — Der Vorhang fällt.)*

SIEGFRIED.

Hail to thee, Brünnhild', flashing star!  
Hail, beaming love!

BRÜNNHILDE.

Hail to thee, Siegfried, conquering star!  
Hail, beaming life!

BOTH.

Hail! Hail!

*(Siegfried leads the steed down the rock; Brünnhilde long gazes after him in ecstasy from the brink of the heights. From the depths Siegfried's horn is heard sounding cheerily. — The curtain falls.)*

The orchestral prelude to this scene is descriptive of sunrise. As given at this concert, the scene stops shortly before Siegfried's horn is heard sounding from the valley.

SIEGFRIED'S DEATH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

Siegfried, having thrown away Brünnhilde's ring,—the fateful ring of the Nibelung,—is killed by a spear-thrust from Hagen — half-brother of Gunther and Guttrune, and son of the Nibelung Alberich. Just before dying, he sees Brünnhilde in a vision, and addresses her thus: —

SIEGFRIED.

*(noch einmal die Augen glanzvoll aufschlagend, mit feierlicher Stimme beginnend.)*

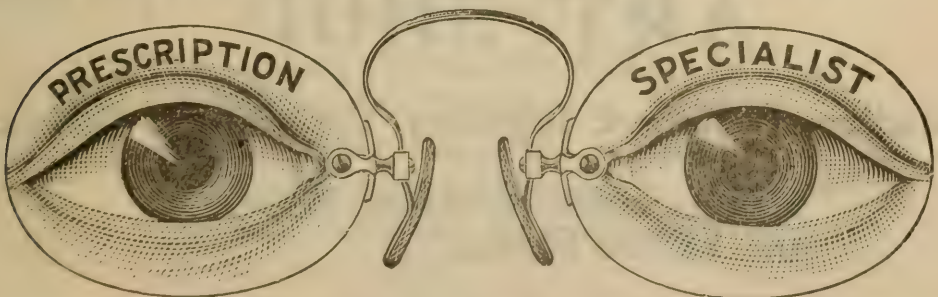
Brünnhilde —  
heilige Braut —  
wach' auf! öff'ne dein Auge! —

SIEGFRIED.

*(Once more opening his eyes, beginning in a solemn voice.)*

Brünnhilde — holy bride — awake! open thine eye! — Who has locked thee up again in sleep? Who has bound thee so

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Wer verschloss dich  
wieder in Schlaf?  
Wer band dich in Schlummer so bang? —  
Der Wecker kam;  
er küsst dich wach,  
und über der Braut  
bricht er die Bande: —  
da lacht ihm Brünnhilde's Lust! —  
Ach, dieses Auge,  
ewig nun offen! —  
Ach, dieses Athems  
wonniges Wehem! —  
Süsses Vergehen —  
seliges Grauen —  
Brünnhild' bietet mir — Gruss! —

(*Er stirbt.*)

(*Die Mannen erheben die Leiche auf den Schild, und geleiten sie in feierlichem Zuge über die Felsenhöhe langsam von dannen. Gunther folgt der Leiche zunächst.*) —

(*Der Mond bricht durch Wolken hervor, und beleuchtet auf der Höhe den Trauerzug. — Dann steigen Nebel aus dem Rheine auf, und erfüllen allmählich die ganze Bühne bis nach vornen. — Sobald sich dann die Nebel wieder zertheilen, ist die Scene verwandelt.*)

affrighted in slumber? — The waker is come; he kisses thee awake, and again breaks his bride's bonds: — then Brünnhilde's joy laughs to greet him! —

Ah, that eye, now forever open! — Ah, the blissful wafting of that breath! — Sweet passing away — blissful awe — Brünnhilde bids me greeting! —

(*He dies.*)

(*The men lift the corpse upon the shield, and escort it slowly off in solemn procession over the rocky height. Gunther follows nearest the corpse.*)

(*The moon breaks forth through clouds, and lights up the funeral procession on the height. Then mist rises from the Rhine, and gradually fills the whole stage down to the front. When the mist is dissipated once more the scene has been changed.*)

The music of this scene is taken entirely, if with some condensations, from the scene of Brünnhilde's awakening, in the third act of *Siegfried*. It is immediately enchained with the so-called *Funeral March*, which is played in the drama during the occurrences described in the foregoing stage-direction.

---

SIEGFRIED'S FUNERAL MARCH, FROM "TWILIGHT OF THE GODS," ACT III.,  
SCENE 2.

These few pages of solemn music are in no proper sense a funeral march

---

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at all; neither do they accompany Siegfried's funeral rites. The music has little, or nothing, of the march character; it is a concatenation of leading motives, all of which are associated either with Siegfried himself, or with the Volsung race. They come in the following order:

I° The VOLSUNG-MOTIVE (slow and solemn, in horns and tubas, repeated by clarinets and bassoons).

II° The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettle-drums, interspersed with running passages in triplets in the lower strings).

III° The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

IV° The MOTIVE OF SYMPATHY\* (worked up in imitation in wood-wind and horns), merging soon into:—

\* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

---

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V° The LOVE-MOTIVE (in the oboe).

(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinets, bassoons, and bass and contra bass-tubas, against the running triplet figure from the Death-Motive in the violins.)

VI° The SWORD-MOTIVE (in the trumpet).

VII° The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

VIII° The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

IX° The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of "Siegfried's horn-call," in all the brass).

X° The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the "Motive of Glorification in Death."

This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name.\*

---

CLOSING SCENE FROM "TWILIGHT OF THE GODS," ACT III., SCENE 3.

This closing scene of *Götterdämmerung* is in the Hall of the Gibichungs, the dwelling of Gunther, Gutrune, and their half-brother, Hagen. Siegfried, the Volsung, has been brought home dead from the hunt on which

\* See towards the end of the notice of "Brünnhilde's dying speech."

---

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he was murdered by Hagen; in a quarrel over the Nibelung's Ring on Siegfried's finger, Hagen has slain Gunther, and Gutrune is bending grief-stricken over her brother's body, when Brünnhilde enters, and thus addresses the assembled men and women:—

ORIGINAL GERMAN.

BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers  
jauchzenden Schwall!  
Das ihr alle verriethet,  
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich  
greinen nach der Mutter,  
da süsse Milch sie verschüttet:  
doch nicht erklang mir  
würdige Klage,  
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!  
Du brachtest uns diese Noth!  
Die du die Männer ihm verhetzttest,  
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!  
Sein Eheweib war'st du nie:  
als Buhlerin  
bandest du ihn.  
Sein Mannes-Gemahl bin ich,  
der ewige Eide er schwur,  
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!  
Dass du das Gift mir riethest,  
das ihr den Gatten entrückt!]

ENGLISH PROSE TRANSLATION.

BRÜNNHILDE.

[*Still at the back of the stage.*]

Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wailing for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*In the most violent despair.*]

[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know



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Ach Jammer!  
Wie jäh nun weiss ich's,  
Brünnhild' war die Traute,  
die durch den Trank er vergass !]

[*Sie wendet sich voll Scheu von SIEGFRIED ab, und beugt sich in Schmerz aufgelöst über GUNTHER'S Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.*]

[HAGEN steht, auf Speer und Schild gelehnt, in finsternes Sinnen versunken, trotz-  
zig auf der äussersten anderen Seite.]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Ange-  
sicht SIEGFRIED'S betrachtet, wendet sie sich,  
mit feierlicher Erhebung, an die MÄNNER  
und FRAUEN.*]

Starke Scheite  
schichtet mir dort  
am Rande des Rhein's zu Hauf':  
hoch und hell  
lod're die Gluth,  
die den edlen Leib  
des hehrsten Helden verzehrt! —  
Sein Ross führt daher,  
das mit mir dem Recken es folge:  
denn des Helden heiligste  
Ehre zu theilen  
verlangt mein eigener Leib.—  
Vollbringt Brünnhilde's Wort!

[*Die JÜNGEREN MÄNNER errichten wäh-  
rend des Folgenden vor der Halle, nahe am  
Rheinufer, einen mächtigen Scheiterhaufen:  
FRAUEN schmücken ihm mit Decken, auf die  
sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in dem Anblick der Leiche  
versunken.*]

that Brünnhilde was the beloved one whom  
he forgot through the potion !]

[*She turns away from SIEGFRIED full of  
abhorrence, and bends down in grief over  
GUNTHER'S body; she remains thus motion-  
less until the end.— Long silence !]*

[HAGEN stands, leaning on his spear and  
shield, plunged in deep thought, on the ex-  
treme opposite side.]

BRÜNNHILDE.

[*alone in the middle of the stage: after  
gazing long at SIEGFRIED'S countenance, at  
first in convulsive grief, then with almost  
overwhelming sadness, she turns in solemn  
exaltation to the MEN and WOMEN.*]

Heap up great logs to a pile there on the  
bank of the Rhine; let the glow flare high  
and bright that consumes the noble body  
of the sublimest hero! — Lead his charger  
hither, that it may follow the hero with me.  
For my own body longs to share the hero's  
most sacred honor.— Fulfil Brünnhilde's  
wish!

[*The YOUNGER MEN erect a mighty fu-  
neral pyre before the hall, near the bank of  
the Rhine, while the following speech pro-  
ceeds; WOMEN adorn it with tapestries, upon  
which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

---

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Wie die Sonne lauter  
strahlt mir sein Licht:  
der Reinste war er,  
der mich verrieth!  
Die Gattin trügend  
— treu dem Freunde —  
von der eig'nen Trauten  
— einzig ihm theuer —  
schied er sich durch sein Schwert.—  
Aechter als er  
schwur keiner Eide;  
treuer als er  
hielt keiner Verträge;  
laut'rer als er  
liebte kein and'rer:  
und doch alle Eide,  
alle Verträge,  
die treueste Liebe—  
trog keiner wie er! —

Wiss't ihr wie das ward? —

O ihr, der Eide  
ewige Hüter!  
Lenkt eu'ren Blick  
auf mein blühendes Leid:  
erschaut eu're ewige Schuld!  
Meine Klage, hör',  
du hehrster Gott!  
Durch seine tapferste That,  
dir so tauglich erwünscht,  
weihetest du den  
der sie gewirkt,  
dem Fluche dem du verfielst: —  
mich — musste  
der Reinste verrathen,  
das wissend wurde ein Weib! —

Weiss ich nun was dir frommt? —

Alles! Alles!  
Alles weiss ich:  
alles ward mir nun frei!  
Auch deine Raben  
hör' ich rauschen:

His light shines upon me pure as the  
sun: the purest was he that he betrayed me!  
Deceiving his wife — true to his friend —  
he sundered himself with his sword from his  
own beloved — alone dear to him. — Truer  
than he did no one swear oaths; more  
faithfully than he did no one keep con-  
tracts; more purely than he did no one  
love: and yet all oaths, all contracts, the  
truest love, did no man ever betray as he  
did! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide  
your glance upon my blossoming sorrow:  
behold your eternal guilt! Hear my com-  
plaint, thou greatest god! Through his  
bravest deed, so serviceable and welcome  
to thee, didst thou devote him who accom-  
plished it to the dark power of destruction:  
— the purest was destined to betray me,  
that a woman should be filled with knowl-  
edge! —

Do I know now what avails thee? —

I know all! all! all! All lies open be-  
fore me! Thy ravens, too, have I heard  
prophesying: with tremblingly longed-for  
tidings do I now send the pair home.  
Peace! peace, thou god! —

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mit bang ersehnter Botschaft  
 send' ich die beiden nun heim.  
 Ruhe! Ruhe, du Gott!—

[*Sie winkt den MÄNNEN, SIEGFRIED'S Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von SIEGFRIED'S Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.*]

Mein Erbe nun  
 nehm' ich zu eigen.—  
 Verfluchter Reif!  
 Furchtbarer Ring!  
 Dein Gold fass' ich,  
 und geb' es nun fort.  
 Der Wassertiefe  
 weise Schwestern,  
 des Rheines schwimmende Töchter,  
 euch dank' ich redlichen Rath!  
 Was ihr begehrt,  
 ich geb' es euch:  
 aus meiner Asche  
 nehmt es zu eigen!  
 Das Feuer, dass mich verbrennt,  
 rein'ge vom Fluche den Ring:  
 ihr in der Fluth  
 löset ihn auf,  
 und lauter bewahrt  
 das lichte Gold,  
 das euch zum Unheil geraubt.—

[*Sie wendet sich nach hinten, wo SIEGFRIED'S Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem MÄNNE den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!  
 Raun't es eurem Herren,  
 was hier am Rhein ihr gehört!  
 An Brünnhilde's Felsen  
 fahr't vorbei:  
 der dort noch lodert,  
 weiset Loge nach Walhall!  
 Den der Götter Ende

[*She beckons to the MEN to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance.  
 —Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mishap.—

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the MEN.*]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.



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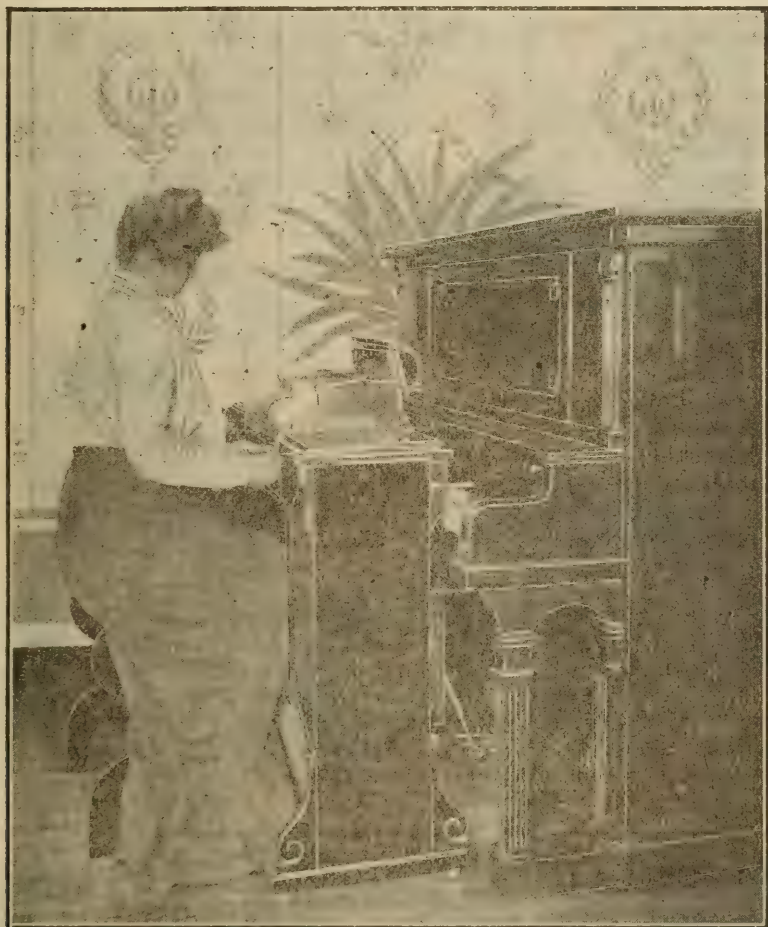
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dämmert nun auf:  
so — werf' ich den Brand  
in Walhall's prangende Burg.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei JUNGE MÄNNER führen das Ross herein; BRÜNNHILDE fasst es, und entzäumt es schnell.*]

Grane, mein Ross,  
sei mir gegrüsst!  
Weisst du, mein Freund,  
wohin ich dich führe?  
Im Feuer leuchtend  
liegt dort dein Herr,  
Siegfried, mein seliger Held.  
Dem Freunde zu folgen  
wieherst du freudig?  
Lockt dich zu ihm  
die lachende Lohe? —  
Fühl' meine Brust auch  
wie sie entbrennt;  
helles Feuer  
das Herz mir erfasst:  
ihn zu umschlingen,  
umschlossen von ihm,  
in mächtigster Minne  
vermählt ihm zu sein! —  
Heiaho! Grane!  
Grüss' deinen Herren!  
Siegfried! Siegfried! Sieh!  
Selig grüsst dich dein Weib!

[*Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint. Entsetzt drängen sich die FRAUEN nach dem Vordergrunde. Plötzlich bricht*

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two RAVENS have flown up from the shore, and disappear in the background.*]

[*Two YOUNG MEN lead in her steed; BRÜNNHILDE takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neigest thou joyfully to follow thy friend? Does the laughing flame lure thee to him? — Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love! — Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The WOMEN crowd in terror toward the foreground. Suddenly the*



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It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."



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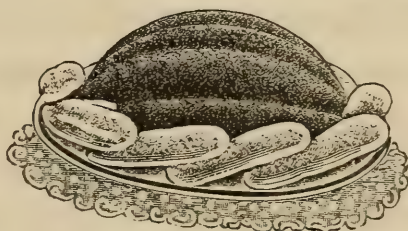
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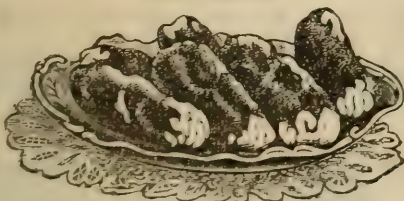
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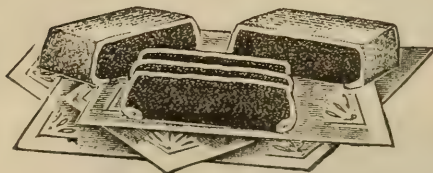
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das Feuer zusammen, so dass nur noch eine düstere Gluthwolke über der Stätte schwebt; diese steigt auf und zertheilt sich ganz: der Rhein ist von Ufer her mächtig angeschwollen, und wälzt seine Fluth über die Brandstätte bis an die Schwelle der Halle. Auf den Wogen sind die drei RHEINTÖCHTER herbeigeschwommen.— HAGEN, der seit dem Vorgange mit dem Ringe in wachsender Angst BRÜNNHILDE'S Benehmen beobachtet hat, geräth beim Anblicke der RHEINTÖCHTER in höchsten Schreck; er wirft hastig Speer, Schild, und Helm von sich, und stürzt wie wahnsinnig mit dem Rufe: Zurück vom Ringe! sich in die Fluth. WOGLINDE und WELLGUNDE umschlingen mit ihren Armen seinen Nacken, und ziehen ihn so zurückschwimmend mit sich in die Tiefe: FLOSSHILDE, ihnen voran, hält jubelnd den gewonnenen Ring in die Höhe.— Am Himmel bricht zugleich von fern her eine, dem Nordlicht ähnliche, röthliche Gluth aus, die sich immer weiter und stärker verbreitet.— Die MÄNNER und FRAUEN schauen in sprachloser Erschütterung dem Vorgange und der Erscheinung zu.]

red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves.— HAGEN, who since the business with the Ring has been watching BRÜNNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry: "Back from the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so drag him, swimming back again, down to the depths: FLOSSHILDE, swimming ahead of them, holds up the regained Ring rejoicing.— In the sky there breaks forth at the same time a ruddy glow, like Northern Lights and spreads itself out ever wider and stronger.— The MEN and WOMEN gaze in speechless emotion at these events and the apparition. The curtain falls.]

The original text of this last speech of Brünnhilde's, as published before the music of the drama was written, contained far more definite allusions



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to the *Ragnarök*, or Dusk of the Gods, the "Last Day" or "End of the World" in the Northern Mythology. After hurling the firebrand into the funeral pyre, when Wotan's two ravens fly up from the banks of the Rhine, Brünnhilde went on as follows : —

Ye of the race that shall remain in blooming life, mark well what I announce to you! — When ye have seen Siegfried and Brünnhilde consumed by the kindling flames, when ye have seen the Rhine's daughters return the Ring to the depths, then look ye Northward through the night: if then ye see a holy glow shining in the heavens, so know ye all that ye have seen the end of Valhalla! —

When the race of gods has passed away like a breath, I leave behind me the world without rulers. I now bequeath to the world the treasure of my most sacred knowledge. — Not possessions, not gold, nor godlike splendor; not house, nor court, nor lordly show; not the deceitful bond of dim contracts, nor the hard law of hypocritical custom: Love alone gives blessedness in joy and sorrow.

For this last paragraph Wagner afterwards substituted the following : —

If I lead (heroes) no more to Valhalla's feasts, know ye whither I go? I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled with knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end.—

When it came to writing the music to this closing scene of *Götterdämmerung*, Wagner cut out all of this, content to let the closing music itself, and the allegorical glow in the scenic sky, suggest the consummation of the Dusk of the Gods, without referring to it more definitely in the text. In the glowing orchestral peroration of the work we accordingly find an interweaving of the following leading-motives: the VALHALLA-MOTIVE (in the brass), the MOTIVE OF THE GODS' STRESS (in the basses), the RHINE-DAUGHTERS'-MOTIVE (in the oboes and clarinets), the FIRE-MOTIVE (in the

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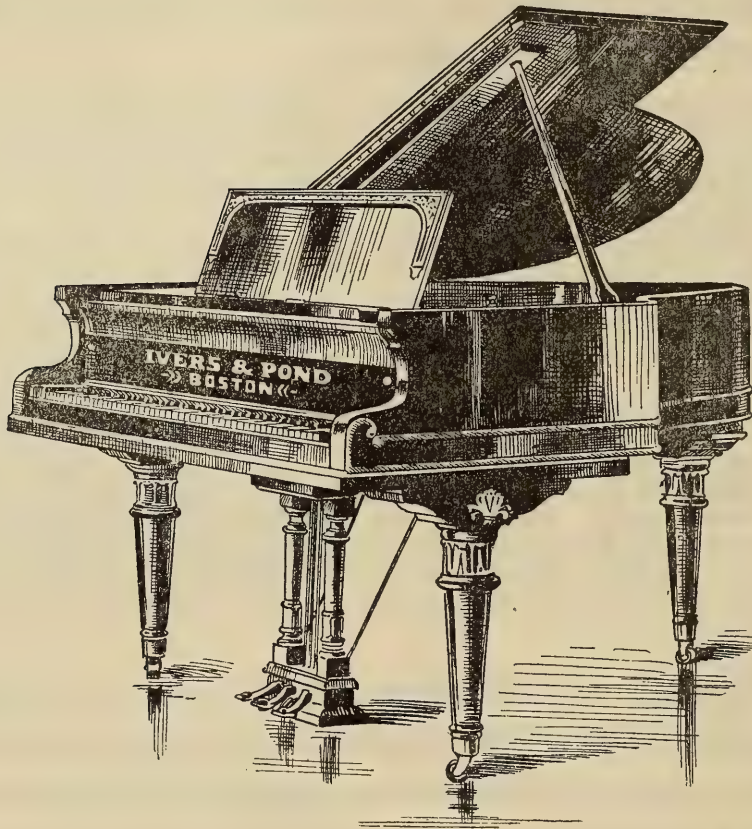
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Robert Volkmann - - - Overture, "Richard III.," Op. 68

Edouard Lalo - - - Concerto for Violoncello and Orchestra

Prelude. Allegro maestoso

Intermezzo.

Introduction. Rondo.

Franz Liszt - - - Symphonic Poem, No. 7, "Festklaenge"

Ludwig van Beethoven - Symphony in A major, No. 7, Op. 92

I. Poco sostenuto ed Allegro vivace.

II. Allegretto.

III. Scherzo e Trio.

IV. Finale. Allegro con brio.

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violins, harps, and wood-wind), and the REDEMPTION-MOTIVE (in the first violins and flutes).

But, although Wagner finally preferred to content himself with this merely musical and scenic suggestion of the Dusk of the Gods, it is evident enough that he valued the idea highly. The text of this closing drama of the tetralogy *Der Ring des Nibelungen* was written before that of the three preceding ones,—*Das Rheingold*, *Die Walküre*, and *Siegfried*. Its original title was *Siegfried's Tod* (Siegfried's Death), and it contained nothing whatever referring to the Dusk of the Gods. So far from this, that we find in Brünnhilde's dying speech over Siegfried's body the following passage, which points directly the opposite way:—

Ye Nibelungs, hear my words! I proclaim the end of your servitude; he who forged the Ring and bound you busy ones to slavery shall not receive it back again,—yet let him be free as ye are! For I give this gold to you, wise sisters of the waters' depths! May the fire that consumes me cleanse the Ring of its curse: ye shall dissolve it and keep pure the radiant gold of the Rhine, that was stolen from you for evil!—Let One only reign: Allfather! thou lordly one! Rejoice in the freest hero! I bring thee Siegfried: give him loving greeting to the fastnesses of eternal power!

And at the end of the drama the chorus of men and women sing as follows:—

Wotan! Wotan! Ruling god! Wotan, consecrate the brand! Burn the hero and his bride: burn the faithful steed: that, wondrous holy and pure, Allfather's free companions may give them greeting united in eternal ecstasy!

The very change of the title, from *Siegfried's Tod* to *Götterdämmerung*, and the consequent changes in the text of Brünnhilde's last speech, show plainly enough how much Wagner valued the mystical, rather Schopenhauerish and neo-Buddhistic, meaning he attributes to the old Northern *Ragnarök*.



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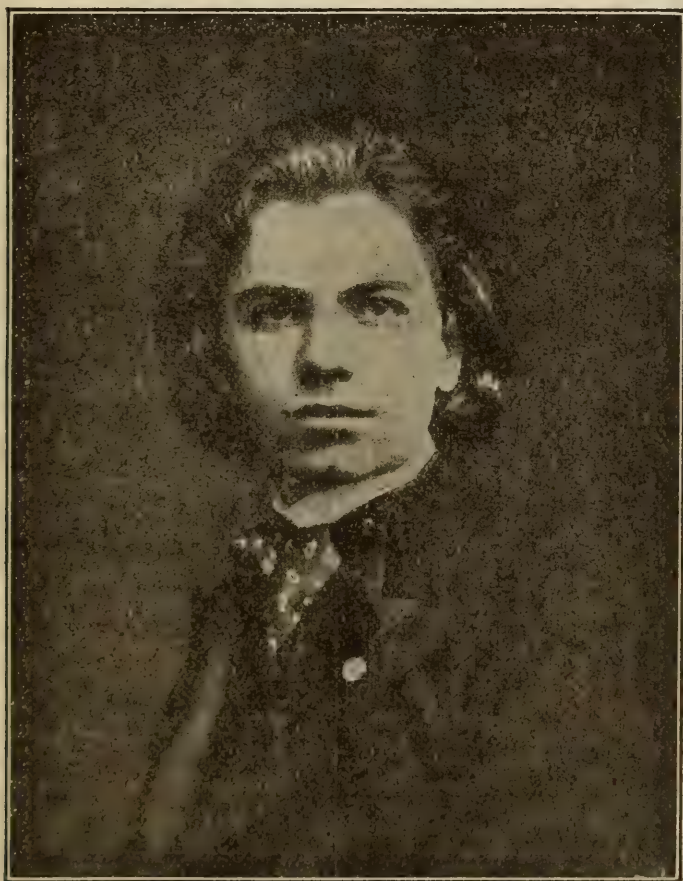
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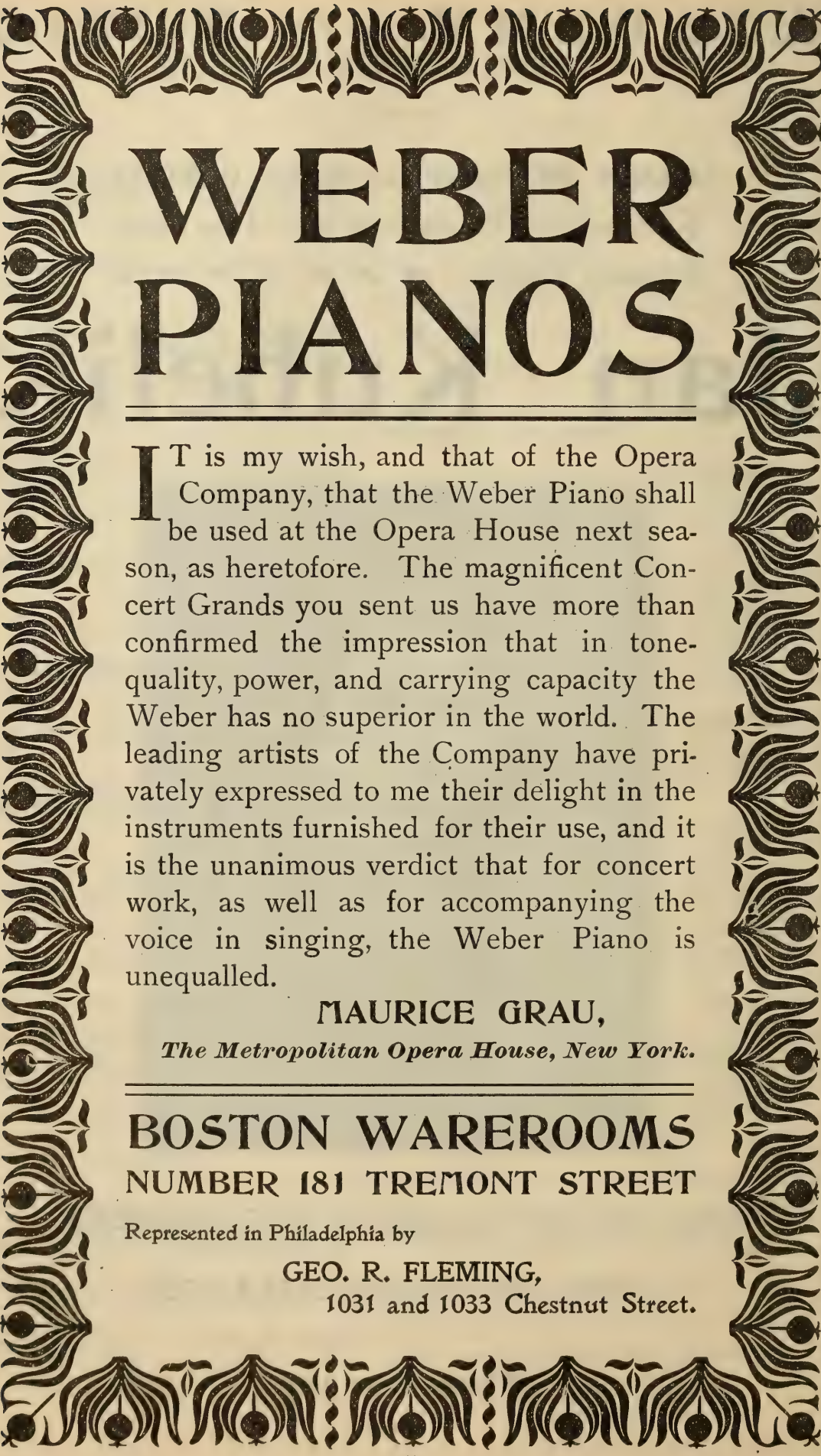


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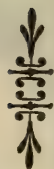
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Closing Scene

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---

SPECIAL NOTICE.—As the "Overture, Bacchanale, and Duet" from  
"Tannhäuser" will be played as one number of unusual length and without  
pause, patrons are earnestly requested to be in their seats promptly.



## Gabrilowitsch to the Everett Piano Co.

EVERETT PIANO CO., NEW YORK.

GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

OSSIP GABRILOWITSCH.

---

**EVERETT PIANO CO. - - BOSTON**

NEW YORK WAREROOMS: 141-143 FIFTH AVENUE.

CINCINNATI. CHICAGO.



OVERTURE, BACCHANALE, AND SCENE IN THE VENUS MOUNTAIN, FROM  
"TANNHÄUSER," ACT I., SCENES 1 AND 2.

TANNHÄUSER UND DER SÄNGERKRIEG AUF WARTBURG, romantic opera in three acts, text and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the composer's direction, on October 19, 1845. For the production at the Académie Impériale de Musique in Paris, on March 13, 1861, in a French translation by Charles Nutter, Wagner made extended additions to the first and second scenes in the first act, introducing a long choregraphic scene, and considerably lengthening the ensuing scene between Tannhäuser and Venus. He also curtailed the overture, cutting out the return of the theme of the pilgrims' chorus in the trumpets and trombones, and enchainning the overture with the Bacchanale of the first scene.\* The text of the selections given at this concert is as follows: †

ZWEITE SCENE.

VENUS, TANNHÄUSER.

*(Die Bühne stellt das Innere des Venusberges dar. Vor einer nach links aufwärts sich dehnenden Grottenöffnung, aus welcher ein zarter, rosiger Dämmer heraus scheint, liegt im Vordergrund VENUS auf einem reichen Lager, vor ihr, das Haupt in ihrem Schoosse, die Harfe zur Seite, TANNHÄUSER halb knieend.)*

TANNHÄUSER zuckt mit dem Haupte empor, als fahre er aus einem Traume auf.—VENUS zieht ihn schmeichelnd zurück.—TANNHÄUSER führt die Hand über die Augen, als ob er ein Traumbild fest zu halten suche.)

VENUS.

Geliebter, sag', wo weilt dein Sinn?

TANNHÄUSER.

Zu viel! Zu viel! O, dass ich nun erwachte!

VENUS.

Sprich, was kümmert dich?

\* The cut in the overture comes after the fifth measure on page 25 of the Durand (French) edition of the full score; after the first measure of the third brace on page 12 of the original Meser edition of the pianoforte score.

† Of the original three stanzas of Tannhäuser's song to Venus—the first in D-flat major, the second in D major, and the third in E-flat major—only two are usually sung; the words of the one not sung will be omitted here.

---

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TANNHÄUSER.

Im Traum war mir's, als hörte ich —  
was meinem Ohr so lange fremd!  
als hörte ich der Glocken froh Geläute: —  
o, sag'! Wie lange hört' ich's doch nicht mehr?

VENUS.

Wohin verlierst du dich? Was ficht dich an?

TANNHÄUSER.

Die Zeit, die hier ich weil', ich kann sie nicht  
ermessen: — Tage, Monde — giebt's für mich  
nicht mehr, denn nicht mehr sehe ich Sonne,  
nicht mehr des Himmels freundliche Gestirne; —  
den Halm seh' ich nicht mehr, der frisch ergrünend  
den neuen Sommer bringt; — die Nachtigall  
nicht hör' ich mehr, die mir den Lenz verkünde: —  
hör' ich sie nie, seh' ich sie niemals mehr?

VENUS.

Ha! Was vernehm' ich? Welche thör'ge Klagen!  
Bist du so bald der holden Wunder müde,  
die meine Liebe dir bereitet? — Oder  
wie? Reu't es dich so sehr, ein Gott zu sein?  
Hast du so bald vergessen, wie du einst  
gelitten, während jetzt du dich erfreu'st? —  
Mein Sänger, auf! Ergreife deine Harfe!  
Die Liebe fei're, die so herrlich du besingst,  
dass du der Leibe Göttin selber dir gewannst!  
Die Liebe fei're, da ihr höchster Preis dir ward!

TANNHÄUSER

*(zu einem plötzlichen Entschlusse ermannt, nimmt die Harfe und stellt sich  
feierlich vor der VENUS hin).*

Dir töne Lob! Die Wunder sei'n gepriesen,  
die deine Macht mir Glücklichem erschuf!  
Die Wonnen süß, die deiner Huld entspriessen,  
erheb' mein Lied in lautem Jubelruf!  
Nach Freude, ach! nach herrlichem Geniessen  
verlangt' mein Herz, es düstete mein Sinn:  
da, was nur Göttern einstens du erwiesen,  
gab deine Gunst mir Sterblichem dahin. —  
Doch sterblich, ach! bin ich geblieben,  
und übergross ist mir dein Lieben;  
wenn stets ein Gott geniessen kann,  
bin ich dem Wechsel unterthan;  
nicht Lust allein liegt mir am Herzen,  
aus Freuden sehn' ich mich nach Schmerzen:  
aus deinem Reiche muss ich flieh'n, —  
o Königin, Göttin! Lass mich zieh'n!

VENUS.

Treuloser! Weh! Was lassest du mich hören?  
Du wagest meine Liebe zu verhöhnen?  
Du preisest sie, und willst sie dennoch flieh'n?  
Zum Ueberdruß ist dir mein Reiz gedieh'n?

TANNHÄUSER.

O schöne Göttin! Wolle mir nicht zürnen!  
Dein übergrosser Reiz ist's, den ich meide.

VENUS.

Weh' dir! Verräther! Heuchler! Undankbarer!  
Ich lass' dich nicht! Du darfst von mir nicht zieh'n!

TANNHÄUSER.

Nie war mein Lieben grösser, niemals wahrer,  
als jetzt, da ich für ewig dich muss flieh'n!



(VENUS hat mit heftiger Gebärde ihr Gesicht, von ihren Haaren bedeckt, abgewandt.  
Nach einem Schweigen wendet sie es lächelnd und mit verführerischem Ausdrücke TANN-  
HÄUSER wieder zu.)

VENUS (mit leiser Stimme beginnend).

Geliebter, komm'! Sieh' dort die Grotte,  
von ros'gen Düften mild durchwallt!  
Entzücken böst' selbst einem Gotte  
der süß'sten Freuden Aufenthalt:  
besänftigt auf dem weichsten Pfühle  
flieh' deine Glieder jeder Schmerz,  
dein brennend Haupt unwehe Kühle,  
wonnige Gluth durchschwell' dein Herz.

Aus holder Ferne mahnen süsse Klänge,  
dass dich mein Arm in trauter Näh' umschlänge;  
von meinen Lippen schlürfst du Göttertrank,  
aus meinen Augen strahlt dir Liebesdank; —  
ein Freudenfest soll unsrem Bund entstehen,  
der Liebe Feier lass uns froh begehen!  
Nicht sollst du ihr ein scheues Opfer weih'n, —  
nein! — mit der Liebe Göttin schwelge im Verein!

SIRENEN (aus weiter Ferne, unsichtbar).

Naht euch dem Strande,  
naht euch dem Lande!

VENUS

(TANNHÄUSER sanft nach sich ziehend).

Mein Ritter! Mein Geliebter! Willst du flieh'n?

TANNHÄUSER

(auf das Aeusserste hingerissen, greift mit trunkener Gebärde in die Harfe).

Stets soll nur dir, nur dir mein Lied ertönen!  
Gesungen laut sei nur dein Preis von mir!  
Dein süsser Reiz ist Quelle alles Schönen,  
und jedes holde Wunder stammt von dir.  
Die Gluth, die du mir in das Herz gegossen,  
als Flamme lod're hell sie dir allein!  
Ja, gegen alle Welt will unverdrossen  
fortan ich nun dein kühner Streiter sein. —  
Doch hin muss ich zur Welt der Erden,  
bei dir kann ich nur Sklave werden;  
nach Freiheit doch verlange ich,



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E. B. McCAHAN, Manager.

nach Freiheit, Freiheit dürstet's mich;  
zu Kampf und Streite will ich stehen,  
sei's auch auf Tod und Untergehen:—  
drum muss aus deinem Reich ich flieh'n,—  
o Königin, Göttin! Lass mich zieh'n!

VENUS (*im heftigsten Zorne*).

Zieh' hin, Wahnsinniger, zieh' hin!  
Verräther, sieh', nicht halt' ich dich!  
Ich geb' dich frei,—zieh' hin, zieh' hin!  
Was du verlangst, das sei dein Loos!  
Hin zu den kalten Menschen flieh',  
vor deren blödem, trübem Wahn  
der Freude Götter wir entflohn  
tief in der Erde wärmenden Schoos.  
Zieh' hin, Bethörter! Suche dein Heil,  
suche dein Heil — und find' es nie!  
Sie, die du siegend einst verlachtest,  
die jauchzenden Muthes du verhöhnt,  
nun fleh' sie an um Gnade, wo du verachtest,  
jamm're nun um Huld! Dann leuchte deine Schande  
zur hellen Schmach wird dann ihr Spott!  
Gebannt, verflucht, ha! wie seh' ich schon  
dich nah'n, tief das Haupt zur Erde:  
—“O fändest du sie wieder,  
die einst dir gelächelt!  
Ach! öffnete sie dir wieder  
die Thore ihrer Wonnen!”  
Auf der Schwelle sieh' da! Ausgestreckt  
liegt er nun, dort wo Freude  
einst ihm geflossen! Um Mitleid fleht er  
bettelnd, nicht um Liebe.  
Zurück, entweich', Bettler! Knechten nie,  
nur Helden öffnet sich mein Reich!

TANNHÄUSER.

Nein! Mein Stolz soll dir den Jammer sparen,  
mich entehrt je dir nah'n zu seh'n!  
Der heut' von dir scheidet, o Göttin,  
der kehret nie zu dir zurück!

VENUS.

Ha! Du kehrest nie zurück!  
Was sagt' ich? —  
Was sagt' er? —  
Nie mir zurück!  
Wie sollt' ich's denken? —  
Wie es erfassen?  
Mein Geliebter ewig mich flieh'n?  
Wie hätt' ich das erworben,  
wie träf' mich solch Verschulden,  
dass mir die Lust geraubt,  
dem Trauten zu verzeih'n?  
Der Königin der Liebe,  
der Göttin aller Hulden,  
wär' einzig diess versagt,  
Trost dem Freunde zu weih'n?  
Wie einst lächelnd unter Thränen,  
ich sehnsuchtsvoll dir lauschte,  
den stolzen Sang zu hören,  
der rings so lang mir verstummt;  
O sag', wie konntest je du wohl wähen,  
dass ungerührt ich bleibe,  
dräng' zu mir einst deiner Seele Seufzen,  
hört' ich dein Klagen?  
Dass letzte Tröstung in deinem Arm ich fand,  
oh, lass' mich nicht entgelten,  
verschmäh' einst auch nicht meinen Trost!



Kehr'st du mir nicht zurück,  
so treffe Fluch die ganze Welt!  
Und für ewig sei öde sie,  
aus der die Göttin wich!  
O kehr', kehr wieder!  
Trau' meiner Huld, meiner Liebe!

TANNHÄUSER.

Wer, Göttin, dir entflieht,  
flieht ewig jeder Huld.

VENUS.

Nicht wehre Stolz deinem Sehnen,  
wenn zurück zu mir es dich zieht.

TANNHÄUSER.

Mein Sehnen drängt zum Kampfe;  
nicht such' ich Wonn' und Lust.  
Ach! mögest du es fassen,  
Göttin! Hin zum Tod den ich suche,  
zum Tode drängt es mich!

VENUS.

Kehr' zurück!  
Wenn der Tod selbst dich flieht,  
wenn vor dir das Grab selbst sich schliesst.

TANNHÄUSER.

Den Tod, das Grab hier im Herzen ich trag',  
durch Buss' und Sühne  
wohl find' ich Ruh' für mich!

VENUS.

Nie ist Ruh' dir beschieden,  
nie findest du Frieden!  
Kehr' wieder mir, suchst einst dein Heil!

TANNHÄUSER.

Göttin der Wonn' und Lust!  
Nein! — Ach! nicht in dir  
find' ich Frieden und Ruh'!  
Mein Heil liegt in Maria!

(*Furchtbarer Schlag. VENUS verschwindet.*)

---

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*Die Meistersinger von Nürnberg*, musical comedy in three acts, the text and music by Richard Wagner, was first given in Munich, under Hans von Bülow's direction, on June 21, 1868. The excerpt sung at this concert is the song by which the young Franconian knight, Walther von Stolzing, wins the hand of Eva Pogner — daughter of the president of the Master Singers' guild — at the annual singing contest on the banks of the Pegnitz on St. John's Day. The original text is : —

Morgenlich leuchtend in rosigem Schein,  
 von Blüth' und Duft  
 geschwellt die Luft,  
 voll aller Wonnen  
 nie ersonnen,  
 ein Garten lud mich ein,—  
 dort unter einem Wunderbaum,

von Früchten reich behangen,  
 zu schau'n im sel'gen Liebestraum,  
 was höchstem Lustverlangen  
 Erfüllung kühn verhieß —  
 das schönste Weib,  
 Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht;  
 auf Steilem Pfad  
 war ich genaht  
 wohl einer Quelle  
 edler Welle,  
 die lockend mir gelacht:  
 dort unter einem Lorbeerbaum,  
 von Sternen hell durchschienen,  
 ich schaut' im wachen Dichtertraum,  
 mit heilig holden Mienen  
 mich netzend mit dem Nass,  
 das hehrste Weib —  
 die Muse des Parnass.

Huldreichster Tag,  
 dem ich aus Dichters Traum erwacht!  
 Das ich geträumt, das Paradies,  
 in himmlisch neu verklärter Pracht  
 hell vor mir lag  
 dahin der Quell lachend mich wies:  
 die, dort geboren,  
 mein Herz erkoren,  
 der Erde lieblichstes Bild,  
 zur Muse mir geweiht,  
 so heilig hehr als mild,  
 ward kühn von mir gefreit,  
 am lichten Tag der Sonnen  
 durch Sanges Sieg gewonnen  
 Parnass und Paradies!

The following is a literal prose translation : —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment to the highest love-desire — the fairest woman, Eva in Paradise.—

The night enfolded me in evening twilight; on a steep path I had drawn near the noble waves of a spring which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in my waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which



I dreamt lay bright before me, where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my Muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

SIEGFRIED'S PARTING FROM BRÜNNHILDE, FROM "TWILIGHT OF THE GODS," PROLOGUE, SCENE 2.

*Götterdämmerung* (*Twilight of the Gods*), the fourth, and last, drama of the *Nibelungen* tetralogy, is in a prologue and three acts. The original text was written in June, 1848, and entitled *Siegfried's Tod* (*Siegfried's Death*); it was largely remodelled, and the title changed to *Götterdämmerung*, before 1855. The sketch of the music of the prologue and of Act I. was begun at Lucerne in 1870, and finished by January 20, 1871; the sketch of the whole was finished at Bayreuth by June 22, 1872. The whole score was completed in November, 1874. The first performance was at Bayreuth on August 17, 1876.

In the last scene of *Siegfried*, the third *Nibelungen* drama, Siegfried the Volsung—son of Siegmund and Sieglinde—finds Brünnhilde—the Valkyria, daughter of Wotan and Erda—asleep on the summit of the Brunnhildenstein. He wakes her with a kiss, woos, and wins her. In the second scene of the prologue of *Götterdämmerung* he takes leave of his bride, to seek adventures in the world.\* The text of the scene is as follows:

(*Siegfried und Brünnhilde treten aus dem Steingemache auf. Siegfried ist in vollen Waffen. Brünnhilde führt ihr Ross am Zaume.*)

BRÜNNHILDE.

Zu neuen Thaten,  
Theurer Helde,  
wie liebt' ich dich—  
liess' ich dich nicht?  
Ein einzig Sorgen  
macht mich säumen:  
dass dir zu wenig  
mein Werth gewan!

(*Enter Siegfried and Brünnhilde from the stone chamber. Siegfried is in full accoutrements. Brünnhilde leads her steed by the bridle.*)

BRÜNNHILDE.

How could I love thee, dear hero, did I not let thee go to new deeds? Only one care gives me pause: that my worth has won too little for thee.

\* The length of time Siegfried and Brünnhilde remained together on the Brunnhildenstein has never been settled. There is nothing in the text to indicate it, one way or another, and Wagner seems to have been singularly reticent on the subject.

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Was Götter mich wiesen,  
gab ich dir:  
heiliger Runen  
reichen Hort;  
doch meiner Starke  
mädlichen Stamm  
nam mir der Held,  
dem ich nun mich neige.

Des Wissensbar —  
doch des Wunsches voll;  
an Liebe reich —  
doch ledig der Kraft:  
mög'st du die Arme  
nicht verachten,  
die dir nur gönnen —  
nicht geben mehr kan!

SIEGFRIED.

Mehr gab'st du, Wunderfrau,  
als ich zu wahren weiss:  
nicht zürne, wenn dein Lehren  
mich unbelehret liess!  
Ein Wissen doch wahr' ich wohl:  
dass mir Brünnhilde lebt;  
eine Lehre lernt' ich leicht:  
Brünnhilde's zu gedenken!

BRÜNNHILDE.

Willst du mir Minne schenken,  
gedenke deiner nur,  
gedenke deine Thaten!  
Gedenke des wilden Feuers,  
das furchtlos du durchschrittest,  
da den Fels es rings umbrann —

SIEGFRIED.

Brünnhilde zu gewinnen!

BRÜNNHILDE.

Gedenk' der beschildeten Frau,  
die in tiefem Schlaf du fandest,  
der den festen Helm du erbrach'st —

SIEGFRIED.

Brünnhilde zu erwecken!

BRÜNNHILDE.

Gedenk' der Eide  
die uns einen;  
gedenk' der Treue,  
die wir tragen;  
gedenk' der Liebe,  
der wir leben:

Brünnhilde brennt dann ewig  
heilig in deiner Brust! —

SIEGFRIED.

Lass' ich, Liebste, dich hier  
in der Lohe heiliger Hut,  
zum Tausche deiner Runen  
reich' ich diesen Ring.  
Was der Thaten je ich schuf,  
dess' Tugend schliesst er ein;  
ich erschlug einen wilden Wurm,  
der grimmig lang' ihn bewacht.  
Nun wahre du seine Kraft  
als Weihe-Gruss meiner Treu'!

What the gods have taught me I have  
given to thee: a rich treasure of holy  
runes; but the maidenly source of my  
strength has been taken from me by the  
hero before whom I now bow down.

Void of knowledge — yet full of wishes;  
rich in love — yet bereft of strength: do  
not despise poor me, who can only favour  
thee — but no longer give!

SIEGFRIED.

More hast thou given, wonder-woman,  
than I know how to keep: do not frown if  
thy teaching has left me untaught! Yet  
the knowledge of one thing I keep well:  
that Brünnhilde lives for me; one lesson I  
easily learnt: to remember Brünnhilde!

BRÜNNHILDE.

Wilt thou give me love, remember only  
thyself, remember thy deeds! Remember  
the wild fire thou strodest through un-  
daunted, as it burnt around the rock —

SIEGFRIED.

To win Brünnhilde!

BRÜNNHILDE.

Remember the shielded woman whom  
thou foundest in deep sleep, whose close  
helmet thou brokest open —

SIEGFRIED.

To awaken Brünnhilde!

BRÜNNHILDE.

Remember the oaths that unite us;  
remember the faith we bear; remember  
the love we live for: then will Brünnhilde  
forever burn sacred in thy breast! —

SIEGFRIED.

If I leave thee, dearest, here in the  
sacred guardianship of the flames, in ex-  
change for thy runes I offer thee this ring.  
What of deeds I ever have done, it encloses  
their virtue; I slew a wild worm who had  
long grimly watched over it. Now guard  
thou its power as the consecrated greeting  
of my constancy!



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BRÜNNHILDE.

Ihn geiz' ich als einziges Gut:  
für den Ring nun nimm auch mein Ross  
Ging sein Lauf mit mir  
einst kühn durch die Lüfte —  
mit mir  
verlor es die mächt'ge Art;  
über Wolken hin  
auf blitzenden Wettern  
nicht mehr  
schwingt es sich muthig des Weg's.  
Doch wohin du ihn führ'st  
— sei es durch's Feuer —  
grauenlos folgt dir Grane;  
denn dir, o Helde,  
soll er gehorchen!  
Du hüt' ihn wohl;  
er hört dein Wort: —  
o bringe Grane  
oft Brünnhilde's Gruss!

SIEGFRIED.

Durch deine Tugend allein  
soll so ich Thaten noch wirken?  
Meine Kämpfe kiesest du,  
meine Siege kehren zu dir?  
Auf des Rosses Rücken,  
in deines Schildes Schirm,  
nicht Siegfried acht' ich mich mehr:  
ich bin nur Brünnhilde's Arm!

BRÜNNHILDE.

O wär' Brünnhild' deine Seele!

SIEGFRIED.

Durch sie entbrennt mir der Muth.

BRÜNNHILDE.

So wär'st du Siegfried und Brünnhilde.

SIEGFRIED.

Wo ich bin, bergen sich beide.

BRÜNNHILDE.

So verödet mein Felsensaal?

SIEGFRIED.

Vereint fasst er uns zwei.

BRÜNNHILDE.

O heilige Götter,  
hehre Geschlechter!  
Weidet eu'r Aug'  
an dem weihvollen Paar!  
Getrennt — wer mag es scheiden?  
Geschieden — trennt es sich nie!

SIEGFRIED.

Heil dir, Brünnhild',  
prangender Stern!  
Heil, strahlende Liebe!

BRÜNNHILDE.

Heil dir, Siegfried,  
siegender Stern!  
Heil, strahlendes Leben!

BEIDE

Heil! Heil!

BRÜNNHILDE.

I covet it as my only possession; for  
the ring take thou now also my steed!  
Tho' his course once bore me bravely  
through the air,— with me he has lost his  
mighty breed; no more shall he fearlessly  
wend his flight over clouds and lightning  
storms.

Yet whithersoever thou leadest him —  
were it through the fire — Grane shall fol-  
low thee without fear; for, thee alone, O  
hero, shall he obey! Keep thou him well;  
he hears thy word: — Oh, bring Grane  
often Brünnhilde's greeting!

SIEGFRIED.

Shall I henceforth achieve deeds through  
thy virtue alone? Dost thou choose my  
battles, do my victories belong to thee?  
On thy steed's back, under the shelter  
of thy shield, I no longer deem myself  
Siegfried: I am but Brünnhilde's arm!

BRÜNNHILDE.

O were Brünnhild' thy soul!

SIEGFRIED.

Through her does my courage kindle.

BRÜNNHILDE.

So art thou Siegfried and Brünnhilde.

SIEGFRIED.

Where I am, both are.

BRÜNNHILDE.

Does my rocky hall thus fall desolate?

SIEGFRIED.

United it holds us both.

BRÜNNHILDE.

O holy gods, sublime races!

Feast your eyes on this devoted pair!  
Sundered — who can separate it? Sepa-  
rated — it shall never be sundered!

SIEGFRIED.

Hail to thee, Brünnhild', flashing star!  
Hail, beaming love!

BRÜNNHILDE.

Hail to thee, Siegfried, conquering star!  
Hail, beaming life!

BOTH.

Hail! Hail!



(Siegfried leitet das Ross den Felsen hinab; Brünnhilde blickt ihm vom Höhesaume lange entzückt nach. Aus der Tiefe hört man Siegfried's Horn munter ertönen. — Der Vorhang fällt.)

(Siegfried leads the steed down the rock; Brünnhilde long gazes after him in ecstasy from the brink of the heights. From the depths Siegfried's horn is heard sounding cheerily.— The curtain falls.)

The orchestral prelude to this scene is descriptive of sunrise. As given at this concert, the scene stops shortly before Siegfried's horn is heard sounding from the valley.

#### SIEGFRIED'S DEATH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

Siegfried, having thrown away Brünnhilde's ring,—the fateful ring of the Nibelung,—is killed by a spear-thrust from Hagen —half-brother of Gunther and Guttrune, and son of the Nibelung Alberich. Just before dying, he sees Brünnhilde in a vision, and addresses her thus :—

SIEGFRIED.

(noch einmal die Augen glanzvoll aufschlagend, mit feierlicher Stimme beginnend.)

Brünnhilde —  
heilige Braut —  
wach' auf! öff'ne dein Auge! —  
Wer verschloss dich  
wieder in Schlaf?  
Wer band dich in Schlummer so bang? —  
Der Wecker kam;  
er küsst dich wach,  
und über der Braut  
bricht er die Bande: —  
da lacht ihm Brünnhilde's Lust! —  
Ach, dieses Auge,  
ewig nun offen! —  
Ach, dieses Athems  
wonniges Wehem! —  
Süßes Vergehen —  
seliges Grauen —  
Brünnhild' bietet mir — Gruss! —

SIEGFRIED.

(Once more opening his eyes, beginning in a solemn voice.)

Brünnhilde — holy bride — awake! open thine eye! — Who has locked thee up again in sleep? Who has bound thee so affrighted in slumber? — The waker is come; he kisses thee awake, and again breaks his bride's bonds: — then Brünnhilde's joy laughs to greet him! —

Ah, that eye, now forever open! — Ah, the blissful wafting of that breath! — Sweet passing away — blissful awe — Brünnhilde bids me greeting! —



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."

(*Er stirbt.*)

(*Die Mannen erheben die Leiche auf den Schild, und geleiten sie in feierlichem Zuge über die Felsenhöhe langsam von dannen. Gunther folgt der Leiche zunächst.*)—

(*Der Mond bricht durch Wolken hervor, und beleuchtet auf der Höhe den Trauerzug. — Dann steigen Nebel aus dem Rheine auf, und erfüllen allmählich die ganze Bühne bis nach vornen. — Sobald sich dann die Nebel wieder zertheilen, ist die Scene verwandelt.*)

(*He dies.*)

(*The men lift the corpse upon the shield, and escort it slowly off in solemn procession over the rocky height. Gunther follows nearest the corpse.*)

(*The moon breaks forth through clouds, and lights up the funeral procession on the height. Then mist rises from the Rhine, and gradually fills the whole stage down to the front. When the mist is dissipated once more the scene has been changed.*)

The music of this scene is taken entirely, if with some condensations, from the scene of Brünnhilde's awakening, in the third act of *Siegfried*. It is immediately enchaind with the so-called *Funeral March*, which is played in the drama during the occurrences described in the foregoing stage-direction.

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SIEGFRIED'S FUNERAL MARCH, FROM "TWILIGHT OF THE GODS," ACT III.,  
SCENE 2.

These few pages of solemn music are in no proper sense a funeral march at all; neither do they accompany Siegfried's funeral rites. The music has little, or nothing, of the march character; it is a concatenation of leading motives, all of which are associated either with Siegfried himself, or with the Volsung race. They come in the following order:

I° The VOLSUNG-MOTIVE (slow and solemn, in horns and tubas, repeated by clarinets and bassoons).

II° The DEATH-MOTIVE (crashing C minor chords in brass, strings; and kettle-drums, interspersed with running passages in triplets in the lower strings).

III° The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

IV° The MOTIVE OF SYMPATHY\* (worked up in imitation in wood-wind and horns), merging soon into:—

V° The LOVE-MOTIVE (in the oboe).

(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra bass-tubas, against the running triplet figure from the Death-Motive in the violins.)

VI° The SWORD-MOTIVE (in the trumpet).

VII° The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

VIII° The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

IX° The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of "Siegfried's horn-call," in all the brass).

X° The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the "Motive of Glorification in Death."

This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her

\* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.



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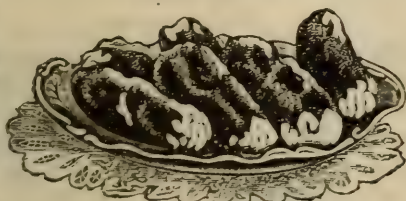
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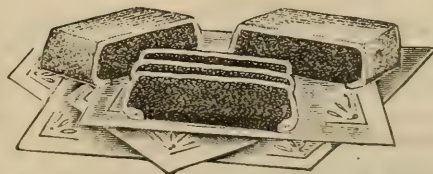
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self-immolation, and the mystic shadowing forth of Ragnarok, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name.\*

CLOSING SCENE FROM "TWILIGHT OF THE GODS," ACT III., SCENE 3.

This closing scene of *Götterdämmerung* is in the Hall of the Gibichungs, the dwelling of Gunther, Gutrune, and their half-brother, Hagen. Siegfried, the Volsung, has been brought home dead from the hunt on which he was murdered by Hagen; in a quarrel over the Nibelung's Ring on Siegfried's finger, Hagen has slain Gunther, and Gutrune is bending grief-stricken over her brother's body, when Brünnhilde enters, and thus addresses the assembled men and women:—

ORIGINAL GERMAN.

BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers  
jauchzenden Schwall!  
Das ihr alle verriethet,  
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich  
greinen nach der Mutter,  
da süsse Milch sie verschüttet:  
doch nicht erklang mir  
würdige Klage,  
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!  
Du brachtest uns diese Noth!  
Die du die Männer ihm verhetzttest,  
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!  
Sein Eheweib war'st du nie:  
als Buhlerin  
bandest du ihn.  
Sein Mannes-Gemahl bin ich,  
der ewige Eide er schwur,  
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!  
Dass du das Gift mir riethest,  
das ihr den Gatten entrückt!  
Ach Jammer!  
Wie jäh nun weiss ich's,  
Brünnhild' war die Traute,  
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von SIEGFRIED ab, und beugt sich in Schmerz aufgelöst über*

ENGLISH PROSE TRANSLATION.

BRÜNNHILDE.

[*Still at the back of the stage.*]

Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wailing for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*In the most violent despair.*]

[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know that Brünnhilde was the beloved one whom he forgot through the potion!]

[*She turns away from SIEGFRIED full of abhorrence, and bends down in grief over*

\* See towards the end of the notice of "Brünnhilde's dying speech."



GUNTHER'S Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.]

[HAGEN steht, auf Speer und Schild gelehnt, in finsternes Sinnen versunken, trotzig auf der äussersten anderen Seite.]

BRÜNNHILDE.

[allein in der Mitte: nachdem sie lange zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht SIEGFRIED'S betrachtet, wendet sie sich, mit feierlicher Erhebung, an die MÄNNER und FRAUEN.]

Starke Scheite

schichtet mir dort  
am Rande des Rhein's zu Hauf':  
hoch und hell  
lod're die Gluth,  
die den edlen Leib  
des hehrsten Helden verzehrt! —  
Sein Ross führet daher,  
das mit mir dem Recken es folge:  
denn des Helden heiligste  
Ehre zu theilen  
verlangt mein eigener Leib.—  
Vollbringt Brünnhilde's Wort!

[Die JÜNGEREN MÄNNER errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen: FRAUEN schmücken ihm mit Decken, auf die sie Kräuter und Blumen streuen.]

BRÜNNHILDE.

[von neuem in dem Anblick der Leiche versunken.]

Wie die Sonne lauter  
strahlt mir sein Licht:  
der Reinste war er,  
der mich verrieth!  
Die Gattin trügend  
— treu dem Freunde —

GUNTHER'S body; she remains thus motionless until the end.—Long silence!

[HAGEN stands, leaning on his spear and shield, plunged in deep thought, on the extreme opposite side.]

BRÜNNHILDE.

[alone in the middle of the stage: after gazing long at SIEGFRIED'S countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the MEN and WOMEN.]

Heap up great logs to a pile there on the bank of the Rhine; let the glow flare high and bright that consumes the noble body of the sublimest hero! — Lead his charger hither, that it may follow the hero with me. For my own body longs to share the hero's most sacred honor.— Fulfil Brünnhilde's wish!

[The YOUNGER MEN erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; WOMEN adorn it with tapestries, upon which they strew herbs and flowers.]

BRÜNNHILDE.

[again lost in contemplation of the corpse.]

His light shines upon me pure as the sun: the purest was he that he betrayed me! Deceiving his wife—true to his friend—he sundered himself with his sword from his own beloved—alone dear to him.— Truer than he did no one swear oaths; more

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von der eig'nen Trauten  
— einzig ihm theuer —  
schied er sich durch sein Schwert.—  
Aechter als er  
schwur keiner Eide;  
treuer als er  
hielt keiner Verträge;  
laut'rer als er  
liebte kein and'rer:  
und doch alle Eide,  
alle Verträge,  
die treueste Liebe —  
trog keiner wie er! —

Wiss't ihr wie das ward? —

O ihr, der Eide  
ewige Hüter!  
Lenkt eu'ren Blick  
auf mein blühendes Leid:  
erschaut eu're ewige Schuld!  
Meine Klage, hör',  
du hehrster Gott!  
Durch seine tapferste That,  
dir so tauglich erwünscht,  
weihtest du den  
der sie gewirkt,  
dem Fluche dem du verfielst: —  
mich — musste  
der Reinste verrathen,  
das wissend wurde ein Weib! —

Weiss ich nun was dir frommt? —

Alles! Alles!  
Alles weiss ich:  
alles ward mir nun frei!  
Auch deine Raben  
hör' ich rauschen:  
mit bang ersehnter Botschaft  
send' ich die beiden nun heim.  
Ruhe! Ruhe, du Gott! —

[*Sie winkt den MÄNNEN, SIEGFRIED'S Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von SIEGFRIED'S Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.*]

Mein Erbe nun  
nehm' ich zu eigen.—  
Verfluchter Reif!  
Furchtbarer Ring!  
Dein Gold fass' ich,  
und geb' es nun fort.  
Der Wassertiefe  
weise Schwestern,  
des Rheines schwimmende Töchter,  
euch dank' ich redlichen Rath!  
Was ihr begehrt,  
ich geb' es euch:  
aus meiner Asche  
nehmt es zu eigen!  
Das Feuer, dass mich verbrennt,  
rein'ge vom Fluche den Ring:  
ihr in der Fluth  
löset ihn auf,  
und lauter bewahrt  
das lichte Gold,  
das euch zum Unheil geraubt.—

faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! —

Do I know now what avails thee? —

I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*She beckons to the MEN to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance. — Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mis-hap.—



[*Sie wendet sich nach hinten, wo SIEGFRIED'S Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem MÄNNE den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!  
Raun't es eurem Herren,  
was hier am Rhein ihr gehört!  
An Brünnhilde's Felsen  
fahr't vorbei:  
der dort noch lodert,  
weist Loge nach Walhall!  
Den der Götter Ende  
dämmert nun auf:  
so — werf' ich den Brand  
in Walhall's prangende Burg.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei JUNGE MÄNNER führen das Ross herein; BRÜNNHILDE fasst es, und entzäumt es schnell.*]

Grane, mein Ross,  
sei mir gegrüsst!  
Weisst du, mein Freund,  
wohin ich dich führe?  
Im Feuer leuchtend  
liegt dort dein Herr,  
Siegfried, mein seliger Held.  
Dem Freunde zu folgen  
wieherst du freudig?

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the MEN.*]

Fly home, ye ravens! tell your master  
what ye have heard here by the Rhine! fly  
past Brünnhilde's rock: direct him who  
flames there, direct Loge toward Valhalla!  
For the end of the gods now dawns: so  
throw I the brand into Valhalla's shining  
castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two RAVENS have flown up from the shore, and disappear in the background.*]

[*Two YOUNG MEN lead in her steed; BRÜNNHILDE takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest  
thou, friend, whither I lead thee? Shining  
there in the fire lies thy master, Siegfried,  
my blessed hero. Neighest thou joyfully  
to follow thy friend? Does the laughing  
flame lure thee to him? — Let my breast,  
too, feel how it burns; bright fire, take  
hold of my heart: to embrace him, em-  
braced by him to be wedded in mightiest



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helles Feuer  
das Herz mir erfasst:  
ihn zu umschlingen,  
umschlossen von ihm,  
in mächtigster Minne  
vermählt ihm zu sein! —  
Heiaho! Grane!

Grüss' deinen Herren!

Siegfried! Siegfried! Sieh!

Selig grüsst dich dein Weib!

*[Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint. Entsetzt drängen sich die FRAUEN nach dem Vordergrunde. Plötzlich bricht das Feuer zusammen, so dass nur noch eine düstere Gluthwolke über der Stätte schwebt; diese steigt auf und zertheilt sich ganz: der Rhein ist von Ufer her mächtig angeschwollen, und wälzt seine Fluth über die Brandstätte bis an die Schwelle der Halle. Auf den Wogen sind die drei RHEINTÖCHTER herbeigeschwommen. — HAGEN, der seit dem Vorgange mit dem Ringe in wachsender Angst BRÜNNHILDE'S Benehmen beobachtet hat, geräth beim Anblicke der RHEINTÖCH-*

love! — Heiaho! Grane! greet thy friend!  
Siegfried! Siegfried! my blessed greeting  
to thee!

*[She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The WOMEN crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves. — HAGEN, who since the business with the Ring has been watching BRÜNNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry: "Back from*

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the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so drag him, swimming back again, down to the depths: FLOSSHILDE, swimming ahead of them, holds up the regained Ring rejoicing.— In the sky there breaks forth at the same time a ruddy glow, like Northern Lights and spreads itself out ever wider and stronger.— The MEN and WOMEN gaze in speechless emotion at these events and the apparition. The curtain falls.]

The original text of this last speech of Brünnhilde's, as published before the music of the drama was written, contained far more definite allusions to the *Ragnarök*, or Dusk of the Gods, the "Last Day" or "End of the World" in the Northern Mythology. After hurling the firebrand into the

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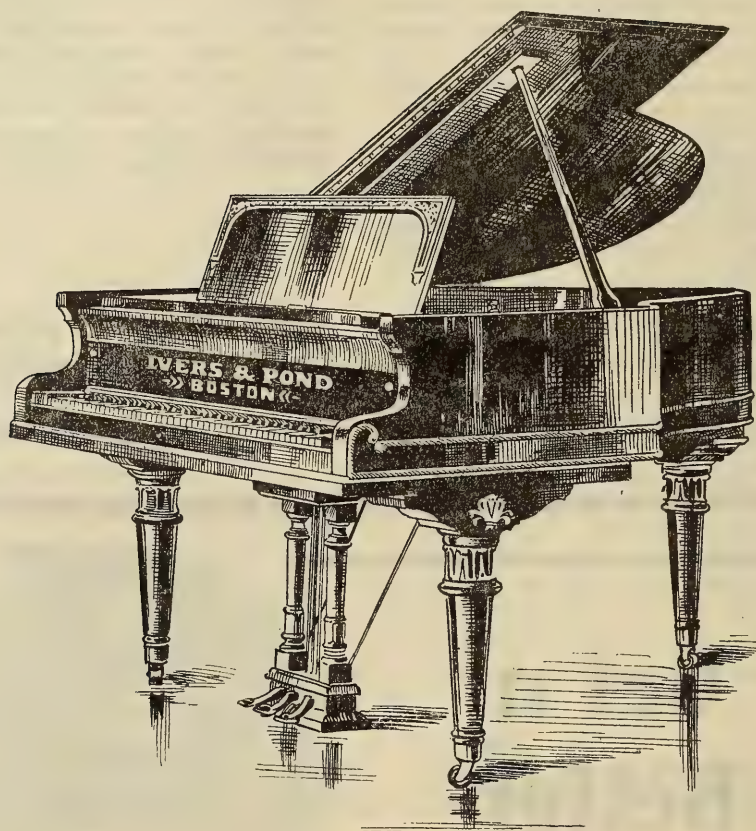
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# SECOND CONCERT

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Tuesday Evening

December 10

AT 8.15

funeral pyre, when Wotan's two ravens fly up from the banks of the Rhine, Brünnhilde went on as follows : —

Ye of the race that shall remain in blooming life, mark well what I announce to you ! — When ye have seen Siegfried and Brünnhilde consumed by the kindling flames, when ye have seen the Rhine's daughters return the Ring to the depths, then look ye Northward through the night: if then ye see a holy glow shining in the heavens, so know ye all that ye have seen the end of Valhalla ! —

When the race of gods has passed away like a breath, I leave behind me the world without rulers. I now bequeath to the world the treasure of my most sacred knowledge. — Not possessions, not gold, nor godlike splendor; not house, nor court, nor lordly show; not the deceitful bond of dim contracts, nor the hard law of hypocritical custom: Love alone gives blessedness in joy and sorrow.

For this last paragraph Wagner afterwards substituted the following : —

If I lead (heroes) no more to Valhalla's feasts, know ye whither I go? I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled with knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end.—

When it came to writing the music to this closing scene of *Götterdämmerung*, Wagner cut out all of this, content to let the closing music itself, and the allegorical glow in the scenic sky, suggest the consummation of the Dusk of the Gods, without referring to it more definitely in the text. In the glowing orchestral peroration of the work we accordingly find an interweaving of the following leading-motives: the VALHALLA-MOTIVE (in the brass), the MOTIVE OF THE GODS' STRESS (in the basses), the RHINE-DAUGHTERS'-MOTIVE (in the oboes and clarinets), the FIRE-MOTIVE (in the violins, harps, and wood-wind), and the REDEMPTION-MOTIVE (in the first violins and flutes).

But, although Wagner finally preferred to content himself with this merely musical and scenic suggestion of the Dusk of the Gods, it is evident enough that he valued the idea highly. The text of this closing drama of the tetralogy *Der Ring des Nibelungen* was written before that of the three preceding ones,—*Das Rheingold*, *Die Walküre*, and *Siegfried*. Its original title was *Siegfried's Tod* (Siegfried's Death), and it contained nothing whatever referring to the Dusk of the Gods.

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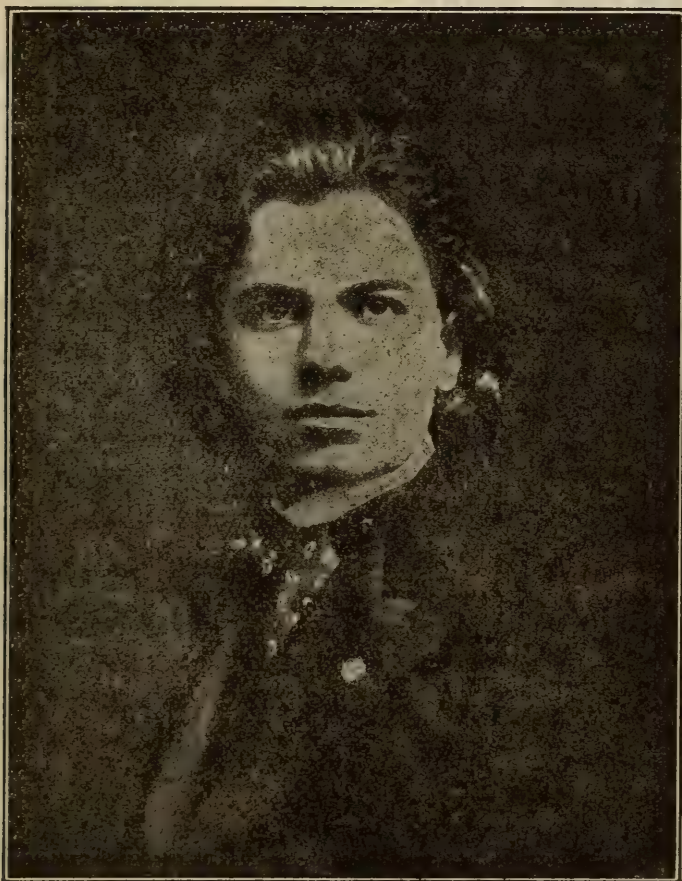
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## PROGRAMME

OF THE

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WEDNESDAY EVENING, NOVEMBER 6,

AT 8.15 PRECISELY.

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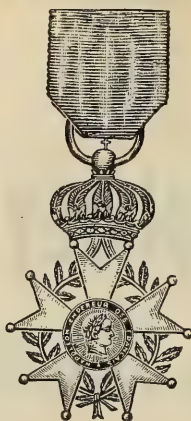
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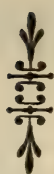
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Mr. WILHELM GERICKE, Conductor.

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## FIRST CONCERT, WEDNESDAY EVENING, NOVEMBER 6, AT 8.15 PRECISELY.

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### PROGRAMME.

Robert Volkmann - - - Overture, "Richard III.," Op. 68

Edouard Lalo - - - Concerto for Violoncello and Orchestra  
Prelude. Allegro maestoso  
Intermezzo.  
Introduction. Rondo.

Franz Liszt - - - Symphonic Poem, No. 7, "Festklaenge"

Ludwig van Beethoven - - - Symphony in A major, No. 7, Op. 92  
I. Poco sostenuto ed Allegro vivace.  
II. Allegretto.  
III. Scherzo e Trio.  
IV. Finale. Allegro con brio.

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There will be intermission of ten minutes before the Symphony.



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I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

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Believe me, gentlemen,

Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

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OVERTURE TO SHAKESPEARE'S "RICHARD III.," IN F-SHARP MINOR,  
OPUS 68 . . . . . ROBERT VOLKMANN.

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, Oct. 30, 1883.)

The unfortunate and unhappy Volkmann wrote an overture and incidental music for performances of Shakespeare's tragedy, "Richard III." The score and the parts of the overture were published in 1871. The rest of the music — entr'actes and incidental — appeared with a connecting text for performance in concert in 1882. Is there any record of a full performance of the music as an accompaniment to the drama? Volkmann himself tells us that, as a composer, he thought in this instance of a scenic arrangement that differs often from the order of scenes in the original drama. The overture was first played in Boston under Mr. Gericke, March 14, 1885.

Volkmann took for his hero the traditional Richard,—the scowling, misshaped, melodramatic, bloody Richard, dear to Shakespeare and robust play-actors. The Rev. Nathaniel Wanley thus described him in "The Wonders of the Little World" (Book I., chapter xiii. : "Of the Signal Deformity, and very Mean Appearance, of Some Great Persons, and Others") : "There was never a greater uniformity of body and mind than our own King Richard the Third, for in both he was equally deformed. He was low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, his face small and round, his complexion swarthy, and his left arm withered from his birth. Born, says Truffel, a monster in nature, with all his teeth, hair on his head, and nails on his fingers and toes. Those vices which in other men are passions in him were habits. His cruelty was not casual, but natural; and the truth of his mind was only lying and falsehood."

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Volkman gave no program to his overture. Here he differed from Smetana, who admitted, yes, boasted that he could not compose music without a program, and wrote as follows to his friend Srb concerning his symphonic poem "Richard III." (Gothenburg, 1858): "You ask for an explanation? Whoever knows Shakespeare's 'Richard III.' can picture to himself the whole tragedy as he pleases while he listens to this music. I can say only this,—that in the very first measure I have embodied in music the character of Richard. The chief theme in all of its varied forms dominates the whole composition. I have attempted shortly before the finale to picture in musical colors the frightful dream of the monarch before the battle,—the dream in which all of the persons murdered by him come as ghosts at night, and tell of his approaching downfall. The end is the death of Richard. In the middle of the work his victory as ruler is portrayed, and then there is the story of his fall, even till the very end."

It was the catastrophe of the tragedy that moved Volkman, and the overture may be said to be inspired by scenes iii. and iv. of Act V. I do not know whether Friedrich Brandes speaks with authority or fantastically; his explanation of the overture is as follows: The restless and perturbed Richard tosses and writhes in his tent on Bosworth Field. A theme goes crawling through the string quartet. The first ghost appears to fearful and mysterious music (clarinets, bassoons, trombones, gong), and Richard leaps wildly from his couch. An oboe wails.

"Give me another horse! bind up my wounds!  
Have mercy, Jesu! Soft! I did but dream."

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But the ghosts smile on Richmond.

“The sweetest sleep and fairest-boding dreams  
That ever enter'd in a drowsy head  
Have I since your departure had, my lords.”

And the wailing theme now appears, soft and consoling, in the major.

The development (*Allegro*), announced by a new theme introduced by the violoncellos and imitated by violas and violins, is representative of the soliloquy of Richard:—

“Oh, no: alas! I rather hate myself  
For hateful deeds committed by myself.”

The wailing motive, broadened and enlarged, is prominent in the development.

The morning breaks; and now is blown thrice, but in dull, pale tones, the ghost theme. The flute takes up the wailing heard before from oboe and clarinet. As from afar is heard a lively tune, “an old English war song,” “The Campbells are comin’,” from flute, piccolo, clarinets, bassoons, drum, and triangle. The fight begins with leaps of the double-basses. There are trumpet signals. The battle theme joins the themes of apparition, wailing, and “The Campbells.” And at last is heard with terrible effect from trumpets and trombones the ghost theme, which closes with whirl of drums and stroke of gong. Richard is dead. Trumpets announce the approach of Richmond, the Conqueror. The prayer of the new king, a modification of the wailing theme, brings peace, and forgetfulness of the bloody days.

Thus in effect does Mr. Brandeis of Dresden explain this overture. It is doubtful whether Volkmann ever imagined such a specific program.

It is hardly necessary to point out the fact that “The Campbells are comin’” was no more heard on Bosworth Field than “The Marseillaise” at

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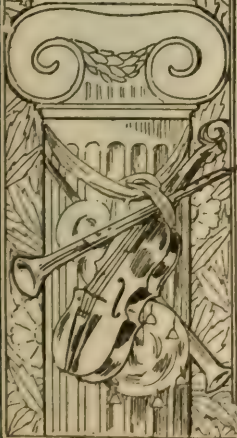
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Cannæ or at Fontenoy. But what English tune might have been heard in 1485 for the benefit of future composers?

Music to "Richard III." was written by G. A. Schneider (Berlin, 1828), overture, entr'actes, and incidental; Louis Schlösser (Darmstadt, 1835), overture, entr'actes, and incidental; Gieseke (composed in 1876, Würzburg); Edward German for Mr. Richard Mansfield's revival (London, 1889). German's overture was played at the Crystal Palace, Feb. 22, 1890.

Overture, "Richard III.," by Isidor Rosenfeld (composed in 1860); overture by Anton Emil Titl (composed about 1870 at Vienna). Add the symphonic poem by Smetana, above mentioned.

Operas with Richard as hero: "Richardus impius Angliae rex," Latin drama, with music by Eberlin (Salzburg, 1750, performed by students); "Riccardo III.," by Meiners (Milan, 1859); "Riccardo III.," by Canepa (Milan, 1879); and "Richard III.," music by Salvayre (in Italian at St. Petersburg, 1883; in the original French at Nice, 1891).

The book of Salvayre's opera is an extraordinary thing. The librettist, Blavet, does not allow Richard to die on the battlefield: he reserves him for a more horrible fate. The last scene begins with shouts of populace near a cathedral: "*Hurrah pour Richmond!*"

Richard, a high baritone, is exceedingly distressed by the pleasure of his enemies, and determines to die on the cathedral steps, but, like Charles II. and Tristan, he is a long time a-dying. These are his last, positively last words: "*La mort, la belle affaire! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Le Roi Richard est un grand Roi!*"

They that would know the hopes excited by Volkmann when his once famous Trio appeared should read von Bülow's article, republished in the

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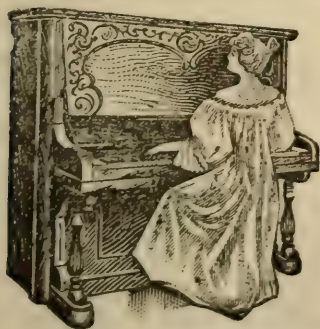
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collection "Ausgewählte Schriften," made by Marie von Bülow (Leipsic, 1896). Appreciative and discriminating is the article by Louis Ehlert. (The translation is by Helen D. Tretbar.) I quote from the conclusion :—

"And first of all we must premise that Volkmann's is a genuine musical nature. He is not, like so many an other one, an accidental musician: he became a musician because he could be nothing else. But the history of his development does not include him among those whom a higher power has protected against going astray and endowed with all the armament with which it arms its prophets. His is the history of those innumerable art-existences that move in uncertainty and along obscure paths towards their aim, full of ideals, upright, and strong, but content at times, when travel-weary, to seek a refuge above which the stars do not shine. A strange land, full of heating, stinging elements, early gave him shelter; and amid these surroundings his real youth was passed. Foreign culture, strange customs, and alien blood stood sponsors to his genius. And his originality took root in this singular mixture of the German and Magyar nature.

"In his earliest days he bestows upon the world a splendid work, and then, full of contradictions and restless, desponding in his passion and passionate in his despondency, he departs from his career, so gloriously begun, enters upon new walks, disports himself in all saddles upon all roads, and rises in his manhood to the height of several healthy, able efforts, but without ever accomplishing anything that might rank at the side of his first genial creation. An inexplicable, oftentimes uncomfortable, lack of clear perception concerning himself and the nature of his gifts, drives him from his legitimate endeavors to unnatural ones. . . . He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists, although Volkmann designs with more force than Gade, while the latter exerts a greater charm through his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has



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shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his hearing to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position on the art firmament would be a higher one than that of many others who now consider themselves entitled to look down upon him. The existing musical tone of an age may not be wilfully raised or lowered: we must accommodate ourselves to the given tone, and take our stand at that desk of the great art-orchestra for which nature has designed us. He who has been called as a flute-player must never desire to strike the kettle-drum. Volkmann's real and unmistakable domain is the lyric-instrumental. . . . In bold and passionate styles, and even in humor, in its deepest significance, he is often successful. When he errs, it is the error of a noble man, to whose nature every illegitimate speculation is foreign."

This article was written before the publication of the overture "Richard III."

CONCERTO FOR 'CELLO AND ORCHESTRA . . . . ÉDOUARD LALO.

(Born at Lille, Jan. 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, Dec. 9, 1877. The 'cellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house, a fate reserved, according to a curious tradition, for oboe-players, distinguished or mediocre. Fischer played this concerto in several European cities in 1878. The first performance in Boston was at a Symphony concert, Oct. 21, 1899 (Miss Elsa Ruegger, 'cellist).

The composition is in three movements, of which the first is conven-

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tional: there is a slow introduction which leads to an *Allegro maestoso*. The characteristic features of the composer's mood are austerity and pomp. The second movement, an Intermezzo, is in melancholy vein, with the exception of a piquant village dance. The Finale is a Rondo, which is prefaced by a passage for the solo 'cello.

Lalo was sixty-five years old when his opera, "Le Roi d'Ys," brought him fame in the city where he had so long worked bravely for musical righteousness. The Muse whom he loved, and to whom he was faithful all his life, rewarded him platonically.

Born of a highly respectable family, which went from Spain to Flanders in the sixteenth century, Lalo studied chiefly with Baumann at Lille, and with Schulhoff, the pianist, and Crèveœur at Paris. He was not long at the Paris Conservatory, which he entered to take violin lessons of Habeneck. As a composer, Lalo began by devoting himself to chamber music, which was then (1855) cultivated but little in France. He joined the Armingaud-Jacquard Quartet and played the viola. His chief works are "Symphonie Espagnole" for violin and orchestra (1875); "Fantaisie Norvegienne" for violin and orchestra (1878), part of which appears in the "Rapsodie Norvegienne" for orchestra (1879); "Concerto Russe" for violin and orchestra (1880); Symphony in G minor (1887); concerto for violin and orchestra (1874); three trios for piano, violin, and 'cello; quartet in E-flat (1859), which was rewritten and published in 1888; sonata for piano and violin; sonata for piano and 'cello; concerto for piano and orchestra (1889). His works for the stage are "Fiesque," opera in three acts, which was never performed; "Namouna," ballet in two acts (Opéra, Paris, March 6, 1882), from which three suites were made for concert use; "Le Roi d'Ys," opera in three acts (Opéra-Comique, Paris, May 7, 1888); "Nero," pantomime-spectacle (Hippodrome, Paris, March 28, 1891); "La Jacquerie," opera in four acts,

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completed by Coquard (Monte Carlo, March 8, 1895; Opéra-Comique, Paris, Dec. 23, 1895). Lalo also wrote songs of peculiar grace, sincerity, and warmth.

Lalo was for a long time the victim of a hostile public and the hide-bound music critic. Hostile to any concession, compromise, or scheming, he was not the man to obtain a welcome from the managers of opera houses. He answered a ballet-master of the Opéra, when the latter advised him to take Adolphe Adam as a model: "Do you think I am going to make for you music like 'Giselle'?" Nor did Lalo ever deign to sign his name to salon music or to tunes without originality, that he might be popular with amateurs. "Now in France talent that is ahead of the contemporaneous ideal expiates harshly its boldness."

He was a slight man, and limped a little in his last years, for paralysis attacked him during the rehearsals of "Namouna"; but he was otherwise of a distinguished appearance. His eyes were bright, there was a good deal of color in his cheeks, his hair was snow white, "his white beard and moustache reminded one of an Austrian diplomat," and he was fastidious in his dress. His judgment of his contemporaries was spiced with a wit that was not always free from malice. He had an unfavorable opinion of much of the music heard in opera houses, but he was not influenced unduly by German theories concerning the music-drama, for his temperament was French, and he loved frankness and clearness in the



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expression of musical thoughts. Lamoureux, the conductor, was one of his oldest friends, and through his affection Lalo's orchestral works were frequently and carefully performed.

Georges Servières wrote of Lalo: "As a writer for orchestra, he possessed in high degree the sense of color. Even after Berlioz, Wagner, and Saint-Saëns, he found out new combinations of timbres. His melodic invention, inclined to be curt, lends itself poorly to rational development, although in the Concerto in C minor the *Andante* is built on the simple phrase of two repeated notes. When he held firmly to an orchestral idea, it was hard work for him to draw from it subsidiary ideas. It was easier for him to write an orchestral suite or rhapsody than to plan a symphony. Harmonic richness, ingenious contrapuntal embroidery, flexible transformations of rhythm, and absence of affectation give to his ideas a most refined elegance. Perhaps he was too fond of certain diatonic groups, of certain repeated melodic figures, of motives with analogous rhythms; and his thematic development is often, for the sake of avoiding vulgarity, a little overworked, and the transitions are sometimes brusque and stiff. But even these faults contribute to the music of Lalo a special savor which musicians of fine feeling will always appreciate. The qualities of the man are in his music. Witty, he sowed wit with full hand; reserved and scrupulously 'correct,' he was precise and elegant in composition. His work displays strongly marked dramatic feeling, sentiment, chaste tenderness, bursts of burning passion, and an originality characterized by choice of harmonies, picturesqueness of rhythms, brilliant or delicately shaded orchestral colors."

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### ENTR'ACTE.

#### THE MANNERS OF MUSIC.

BY VERNON BLACKBURN.

The history of musical commonplace during the past two centuries runs

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perfectly parallel with the history of the greater music. Among the windings of that singular development the trail of the second-rate has twisted, — balanced and equipoised with Gluck, fluently tuneful with Rossini, self-consciously pessimist with Beethoven, neat and respectable with Mendelssohn, shockingly irregular with Wagner and the later Verdi. Now, the inept or the uninspired in music is not of necessity the commonplace: these may be merely dull, whereas the commonplace is to be defined as the fulness of form joined to the minimum of music. It has the same kind of vegetable vitality as that which continues the growth of a curl of hair round the ears of the dead. It is an unvirgined art; it gives place to nothing young, to nothing spontaneous, to nothing free; yet it is typical and distinctive, even as the physical type in the bodies that lie scattered over the spaces of the world is for each generation separate, various. Thus, as has been said, it accords with all the modes of contemporary art; and when those modes change, when the interpreters of things go a-questing for fresh forms, the makers of commonplace also go forth, like the camp-followers of an army, to pick up the remainder of the spoil,— not the gold and silver that Achilles carried to his tent, but a waste of battered metal, the ignoble armor of their kind. This of all commonplace,— of letters, of war, of conversation, of polar expeditions, but of music particularly and prominently. For of music we have more careful and more complete records, both in its greatness and in its poverty, not only in the old folios, dim with time, yellow and dusty, which everywhere survive, but also in the ears of the people, since the lilt and facility of an old air have a more persistent endurance than the memories of any other type of human productiveness. We are quit, and thankfully quit, of the literary commonplace a half-century old; but there is music older than a century, commonplace in production and in continuance, which still jingles above the tired brains of this over-stocked generation.



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The present facts of musical commonplace are matters of life to reckon with, and chiefly to avoid as experiences. The past facts of musical commonplace are rather matters of science for classification, and the changes are marked by much subtlety,—the same subtlety as distinguishes the human type in its perpetual and most gradual change. It would be easy to discover the essential difference between the manner and costume of Sir Richard Steele and those of Beau Nash, between Beau Nash and young Mr. D'Israeli; not so facile as between Sir Richard Steele and the slightly younger Mr. Budgell. But, as one may generally separate the eighteenth century and the nineteenth (from the standpoint of the commonplace dude) by such titles as the century of the skirt and the century of the frock-coat, so one may separate the present and the past (from the standpoint of the commonplace musician) by such titles as the age of symmetrical and the age of unsymmetrical music. Of the two, one knows not which is worse in commonplace. Symmetrical music in commonplace is cheaper, unsymmetrical music more self-conscious. The first was quicker in propagation, had a terrible gift of tenacity, spread to the vulgar lungs with the ample sweep of a plague. And the life of this music, appreciated for the simple sake of symmetry, is still conserved among that passive and uninfluential public down which the tastes of a class something more aristocratic take so long a time to filter. But, on the other hand, the newer commonplace of the unsymmetrical is rapidly conquering its ancient rival. In the cult-

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ured suburbs, in the progressive press, all that is uncouth and unhinged in music is, on account of this very irregularity, rapidly securing a kind of religious worship. Among these Mozart is described as a little *passé*. The numerous herd that pretended to understand the great musical movements of recent times, that in fact did not understand the least of those tendencies, that tossed its cap to the horns of the moon in its applause of Wagner because it held that his mission was prophetic first and musical afterwards,—this congregation of wild asses is now harmlessly engaged in braying abroad the new creed, that music should be permitted to wander unrestrained, never dreaming that here is only a newborn commonplace, of which Wagner is no less the father than were Mozart and his fellow-princes the all-parents of the other and older commonplace.

The elder commonplace of symmetry was, with all its vapidness, bound by severest rule. Law was its life. In law it began, in law it ended, and music scarcely approached it at all. A repertory of regulations and a perfect sense of balance,—these were the whole kit of a Kapellmeister. He worked a little after this sort. He chose any phrase—inspiration mattered not here—and he labored it into a complete movement. By common tricks of harmony he threw his phrase into the dominant, and joined the parts by approved musical junctions. Then he walked round it. He transposed the whole into a minor, and changed the order of balance after a return to the major. Then the primal phrase was suddenly dropped. After an acrobatic change of key, he ran innocently through a secondary idea, modulating at will, and as innocently ran back again. Then he would begin a little higher, and run a little beyond, and higher and higher, and beyond and beyond, until the right hand was heaven high, the bass following in a leisurely *staccato*. After a trill upon the topmost note of his ambition, he would descend *fortissimo*—treble and bass in counterpoint—until the dominant was reached; then, se-

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quent upon a crash, he would travel quietly and slowly through such a progression as would restore the piece to its original key, and thus secure a return to the original phrase. To that phrase, surrendered for the wildness of the middle movement, he would now return, and, balancing the whole on the tip of his nose, he would arrive duly at the common chord, and conclude with a grateful sense of originality. The commonplace writers of that day, hampered by musical red-tape, had come to care scarce anything for the music of their compositions and everything for the rules of their profession. They might admire such a musician as Corelli for his correctness, and hardly recognize the inspiration of his melody, which in all ages is potent to proclaim him great.

The newer commonplace is not so easily described, for there are no musical terms wherein to describe it. Lawlessness is its life. It indulges in fearful harmonies, in chromatic orchestration, in a finish upon unexpected notes, but above all in a horror of the old symmetry. Melody is also its aversion; and it has a peculiar trick of approaching melody and presently scampering away as if to prove its superiority. It is realistic in the most ignoble sense. Each writhing of the language to which the music is set impinges a corresponding writhing upon the music. The thought of a cuckoo is instant excuse for a barful of the well-known interval; and whistlings, scrapings, shriekings, drummings, will, each in turn, express for you some essential fact of passion, description, or emotion. The fulness of irritation is reached through the deliberate consciousness of this modern composer that, whatever thing he may be, he is not commonplace. And it may happen that, here and there among the unintelligible matter of his composition, will spring up a phrase reminiscent of the Kapellmeister of old. You recognize it, you know the artless treatment it might once have received, and you wait a little expectantly for the second limb of the phrase to which the former tradition would have offered

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smiling welcomes. But the modern composer, unknowing that neither in symmetry nor in unsymmetry the kernel of music lies, with horrid deliberation destroys the natural conclusion of the phrase, by way of demonstration that he is a writer of original parts. Thus is the old dulness avenged upon the new cleverness. Thus do the old laws of art work their way to their appointed issues, despite the many-faced forms of commonplace, which, as they were the dead raised for an hour by a galvanic potency, gibber and squeak and ape the richness of life. But their master quickly finds them out, and fells them into silence; and their master is Death.

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## RUSSIAN MUSIC.

[*From the Pall Mall Gazette.*]

A nation which actually possesses a music of its own is a rarity to contemplate in these times, even when international courtesies are part of the daily possessions of life. Russia, however, seems to stand among the exceptions, both in her producers and in her power, so far as music is concerned. She utters herself here and there without any prudent anticipation, even though the conclusion be foregone; she is in this respect without commonplace thought, still demanding recognition.

Mr. Wood has, in his Queen's Hall conjunction with Mr. Robert Newman, provoked thought, nevertheless, by reason of his Russian preferences. The experience is assuredly a new one, to listen to the untouched sincerity of musicians who have emerged from an immense solitude, as the tigers might creep from their places of rest. They seem to have hearkened to the outer world, and with the beating of their hearts to have fashioned something personal in musical ways.

The beating of the heart, the touchstone of the pulse, seems to the Russian composer to be the necessary inspiration of his being. He seems to hearken to life, to listen for the throb of things. And in the beginning you capture a Rubinstein, a man who has music at his heart without any restraint, a man with ambitions so great that he must call his pet symphony by the name of the unending waters of the earth, and yet with accomplishment so slender that in the result he is called a mere maker of platitudes, a weaver of commonplaces, a thinker of vain thoughts. But Russia, in the case just mentioned, found (one may say) a wastrel. He came first. He cleared the air, sent the dust to fly abroad, opened the gates, as they are opened in the last act of "*Die Zauberflöte*," when, after much trial, two lovers enter into their kingdom. And there-with came Tschaikowsky — a master, if the world ever had one.

Into how deep a musical sense of discovery Tschaikowsky penetrated will never be known. His record does not seem to fulfil all his power. He, too, was such a Russian as those to whom Mr. Henry Wood has been anxious recently to introduce us — a man of misery, with a sense of



rhythm, a man who knew the melodic mania of life in its ultimate utterance, and yet who was able to buckle his soul to work in the proper spirit. He was the type of music as the world loves it.

We have said "as the world loves it" because there is a very broad distinction between work which the world loves, and that which the world admires. We very much doubt, for example, if Wagner's "Ring des Nibelungen" has been really *loved* by the world at large, even during all these years in which men have been allowed to admire its lovely intricacies. Therefore, it could not be essentially Russian. It did not belong to that purely Oriental and definitely melodic music which at once seizes the soul, and sweeps it into the limbo of things which remain, in their unconscious influence, altogether influential for emotional results, and recall Virgil's "lacrymæ verum." "Mentem mortalia tangunt."

To that quotation Russia and its music bring us again. The recent voices of the choirs that sing the Jewish hymns which mark the great Fast (recently fulfilled) contain that feeling, and touch the heart with just that sentiment. Even as Judaism in its essence has gone so far to conquer the world, so the music which has swept hitherward from the land of the Tsars has come to achieve its own particular victory. Mr. Henry Wood has taken it unto himself to educate us all to this point, and these few words are in furtherance of his most unadvertised intention.

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## THE MUSICAL CRITIC.

(*A Depreciation.*)

BY "ISRAFEL."

I sincerely regret that this little essay does not intend to even mention "Tristan." I thus warn possible readers who might otherwise consider themselves lured to its perusal on false pretences. No; it intends rather to deal with a less lurid and romantic character,—the musical critic. (It feels in this courageous enterprise much like the Light Brigade at Balaclava.)

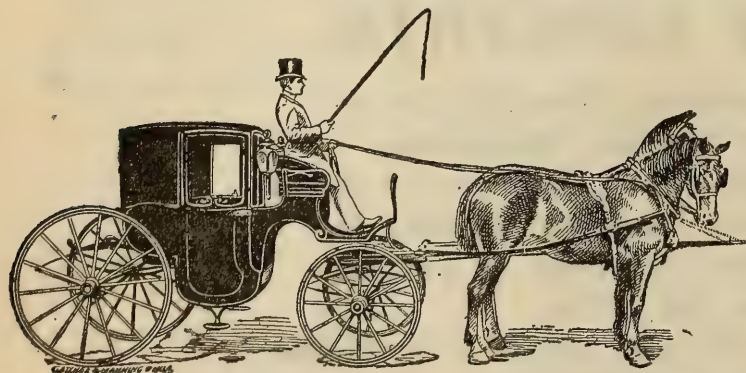
From my earliest youth the musical critic has exercised a weird fascination over me. I have ever rejoiced in the contemplation of his autocratic superiority and his supreme confidence in his own discernment. To me the critic is as the organ-grinder to the artistic gutter-child,—a being to be envied and admired forever, a being who lives in an eternal paradise of delirious joy and power. I yearn to be a musical critic. I want to give M. Jean de Reszke a few useful hints on voice production, and to explain to M. Paderewski—kindly but firmly—wherein lies his singular lack of musical feeling.

Pardon this digression from the subject in hand. I shall henceforth endeavor to confine my remarks to the musical critic, that strangely attractive biped. I shall not hurt him much, yet mercy shall be tempered with injustice.

His salient characteristic seems to me to be his extraordinary homogeneity. When you have read one of him, you have read all of him. He varies infinitesimally in style (or the lack of it) and opinion,—indeed, his opinion is really always diametrically opposed; but, roughly speaking, he is unanimous. Accustomed as he is to lay a disproportionate stress on his own judgment and the importance thereof, he can hardly

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fail to be egotistic. Yet the critic's egotism, like the melancholy of the Slav, like the self-satisfaction of the amateur, is rather a racial characteristic than a personal trait. It is a subtle, all-pervading essence, which perfumes the critic's style. And it is, on occasion, astounding! Frequently the critic will give as a reason for depreciating the value of some work of art the simple fact that he does not like it. Merciful Powers! as if the opinion of the casual critic were law. I feel sure that the exercise of his calling is fatal to the critic's character.

Now, though the critic is homogeneous and unanimous, he is also various. He is a theme with many variations. He includes the most fantastic foolery and the dullest sense. At the present moment he inclines more to the former article. In the last century (I go back so far, lest I should distress you) he used to write like this: —

"The Polish pianist, though skilled in the subtle *tempo rubato* of the scherzo, failed to interpret the exquisite sentiment of the Slavonic master with that singular grace of pyrotechnique, that deep poetry of rhythm, for which our gifted English pianist is so justly famed."

Now he writes thus: —

"His art (though not of a distressing mysticism) has something of the weird glamor of moonlight, something of Maeterlinck's dreamy delicacy. To me Maeterlinck seems to write wholly by moonlight. His elusive illusions will not bear the glare of day. His notes are strange, white flowers of speech,—a speech occult, mysterious, yet keenly articulate. Indeed, he has the same affectionate care for notes as Walter Pater had for words," etc.

Diction is the stumbling-blocks of our critics. All the younger ones are embryo Walter Paters — sympathetically crossed with the sporting times — in their own conceit. And, with "the modest pleasantness of boyhood," they let us know it, too! Still, many of them are very charm-



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ing essayists, and write us pretty little rhapsodies and reveries on Wagner. And, if sometimes they drown themselves in a sea of words, who shall weep?

The critic is privileged to be hysterical by reason of his necessarily emotional temperament. He goes to hear "Tristan" (I cannot refrain): the prelude sets him quivering, the love-duet makes him feel "like a devil that's been cooked too long," and the "Liebestod" annihilates him with pain and pleasure. Yet his passion is as highly glazed as his shirt front. He tries to reproduce these sublimated sensations through the imperfect medium of words; and the result is just a little bewildering, though highly satisfactory. From an æsthetic point of view the critic satisfies. Yet he is sometimes useful as well as ornamental. He stimulates young artists by slating their work. (His words are about as persuasive as a bludgeon: they lack the incisive delicacy of the tomahawk.) He causes grateful showers of invective to descend on their delighted heads, he rouses their slumbering self-esteem. Sometimes he sends a chilling blight of approval on the callow artist (for he is capricious as our climate). Then that artist is indeed cast down and full of sorrow. For praise is deadly poison, praise is the confirmation of our worst fears, praise is the hall-mark of the Beast. In short, praise is the brand set on mediocrity.

The critic is likewise instructive. He illustrates the fallacy of human judgment; for he and his colleague invariably take up precisely opposite points of view with reference to any work of art, and they can't both be right, whereas it is quite possible that both of them are wrong. Of course, I do not dream of affirming that there are such arbitrary distinctions as right and wrong in æsthetics, though there may be such in ethics. But in writing of critics one lapses almost unconsciously into the critic's dogmatic style and crude, assertive manner. The critics know but little light and shade, and the chameleonic instinct adapts itself to the critic's coloring.

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The critic does not lend himself to grateful diction: he is stiff and unyielding of heart. You shall never picture the critic in fervid verse or frame him in a halo of adjective. The critic's eyes have never gleamed from the sockets of some world-old mummy, nor glowed from out strange Eastern eyes of kohl. The critic, I am convinced, has never incarnated any one of the Roman emperors,—a German emperor is more possible,—for his vices are not of the order of pageantry. Frivolous without wit, dull without virtue, he misses even the qualities of his defects. The critic is hopelessly prosaic and incurably modern. He is accustomed to live, if not by his wits, by his sensations, his jaded emotions. An analogy of the critic were not difficult to find; and I do not refer to Marius, the Epicurean. Of all tired hedonists, surely the critic is the weariest! He really ought not to be permitted to criticise habitually, he ought to have every other week off, a blessed relief for his overworked appreciative faculties. And, indeed, I should be delighted to take his place. I am eminently suited to it, for I combine in one insufferable personality the savage brutality of the journalist and the cynical flippancy of the *littérateur*.

So does the critic!

SYMPHONIC POEM, No. 7, "FEST-KLANGE" . . . . . FRANZ LISZT.

(Born at Raiding near Ödenburg (Hungary), Oct. 22, 1811; died  
at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed Nov. 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "*Ad nos, ad salutarem undam*,"—from Meyerbeer's "Prophète,"—for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on

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entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the purposes of poetic music, which has for its aim the reproduction and reinforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the symphonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named Symphonic Poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of ex-



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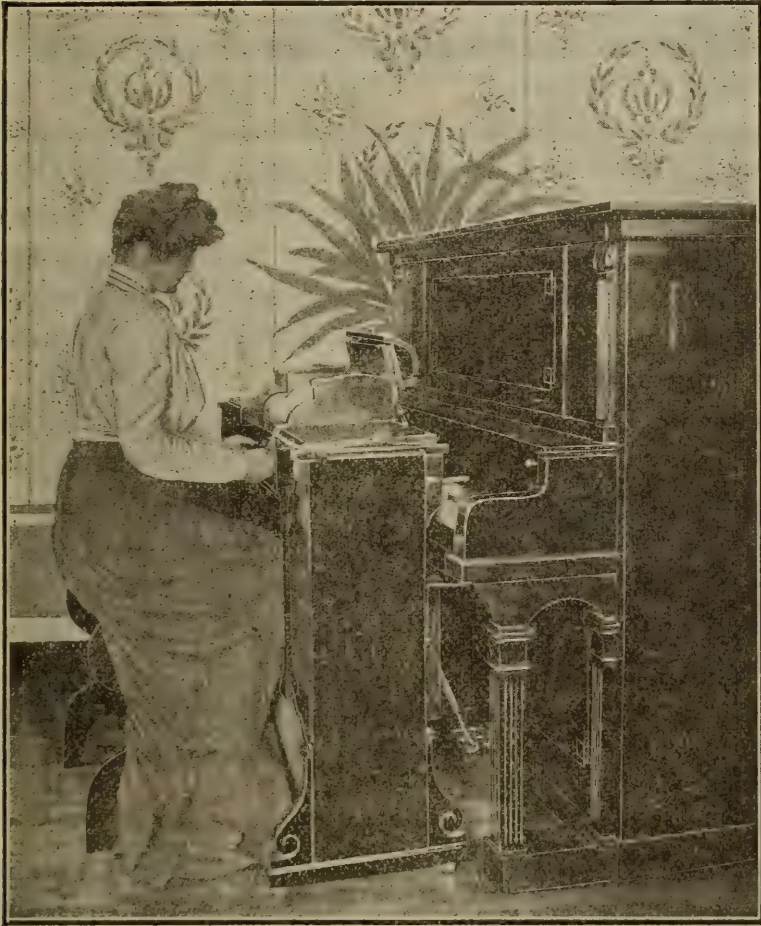
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pectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,—a coronation,—something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness, Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, Nov. 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the sentences: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klänge" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."



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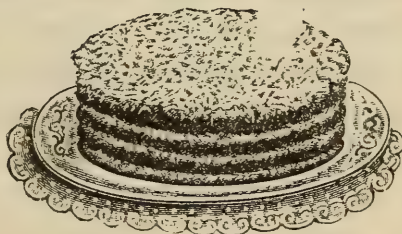
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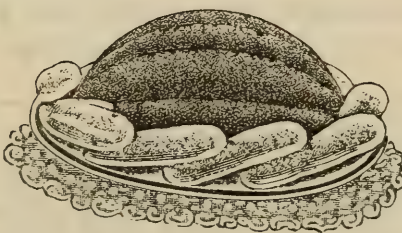
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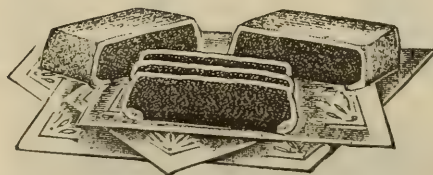
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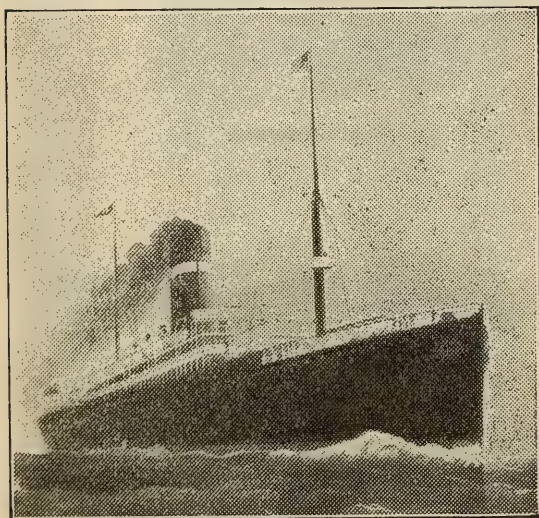


SYMPHONY IN A MAJOR, No. 7 . . . . . BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The program was as



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follows : the seventh symphony ; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel ; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,006 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple program, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself : "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the

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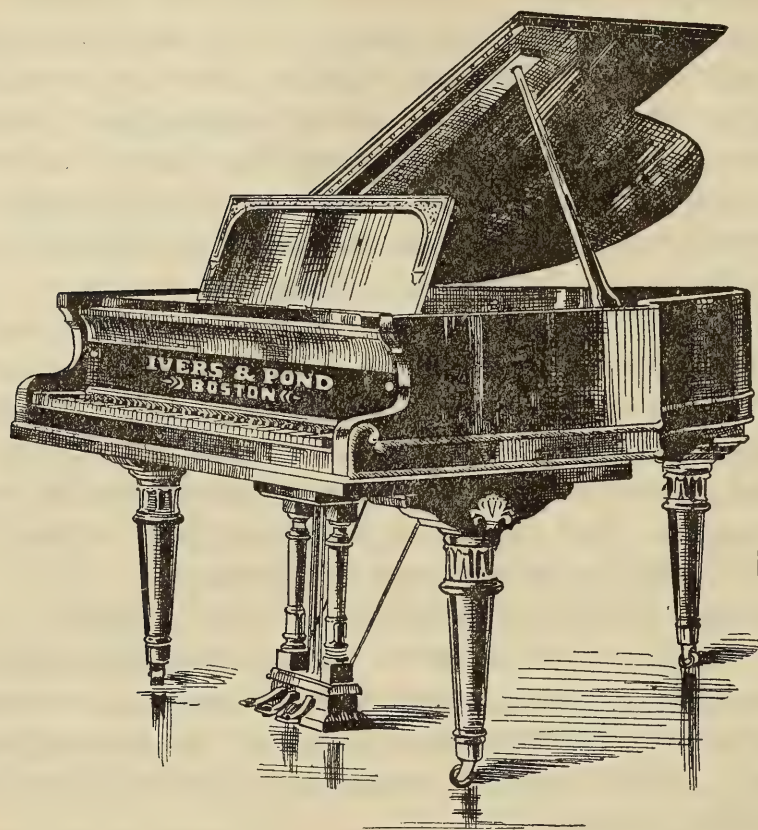
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symphony gave this program: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the *Andante* pictured a procession in an old cathedral or in the catacombs; while Dörenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch. But now comes Hans Huber with his "Böcklin" symphony, with movements which are supposed to translate into tones certain pictures by that fantastic painter.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.



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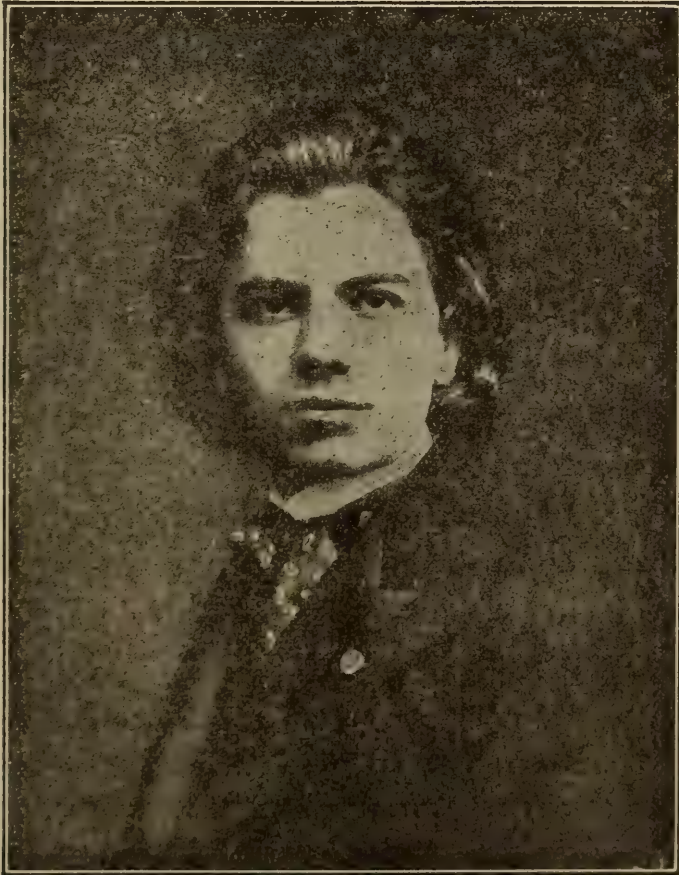


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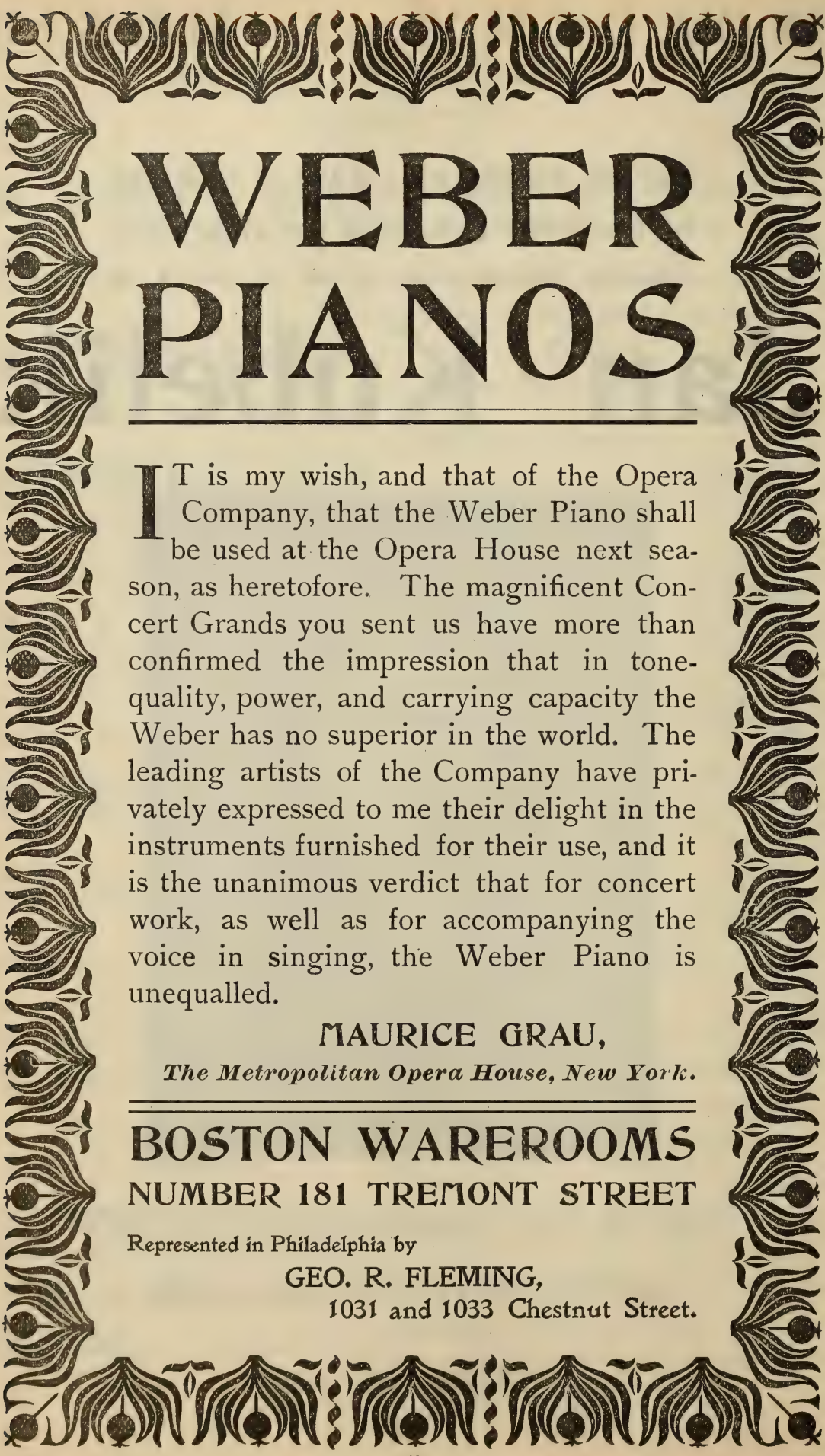


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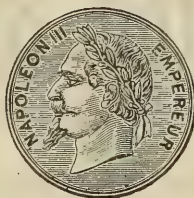
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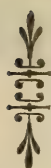
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- "Die Meistersinger" . . . . . Walther's Prize Song
- Intermission.
- "Die Götterdämmerung" . . . Siegfried's Parting from Brünnhilde  
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OVERTURE, BACCHANALE, AND SCENE IN THE VENUS MOUNTAIN, FROM  
"TANNHÄUSER," ACT I., SCENES 1 AND 2.

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The hero was impersonated by Joseph Alois Tichatschek (1807-86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804-60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. She accepted the part of Venus as a friendly act toward him. The music itself was repugnant to her, and she said frankly: "I do not know how to make anything out of it." Yet the tradition has come down to us that her Venus was unapproachable and never to be forgotten.

This extraordinary woman was not a singer: she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a *mænad*. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

"Tannhauser," opera in three acts, book translated into French by Charles Nutter, was produced at the Opéra, Paris, March 13, 1861. The story of the first performance, of the opposition of the Jockey Club, of the tumultuous scenes, of the withdrawal of the opera after three performances, is familiar to all students of Wagner, opera in general, and Parisian manners. They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servièrès's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). It is enough to say that the Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put upon the stage of the Opéra. Alphonse Royer, the manager, was ordered to spare no expense. And remarkable concessions were made,—as the permission to introduce a German singer.

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# PIANOS



The first Tannhäuser at Paris was Albert Niemann (1831-), one of the most distinguished of Wagnerian singers. (He visited the United States in 1886-87, and made his début at New York, Nov. 10, 1886, as Siegmund.) He studied the part in French with Obin, who declared that he was a most intelligent pupil. "When he came to Paris, his German accent was very pronounced." Niemann, by the way, had taken singing lessons of Duprez before this. "All his *d*'s were *t*'s, his *f*'s were *v*'s, his *b*'s were *p*'s, and his *p*'s were *b*'s. He gained enormously in three weeks." He was always known as a devoted admirer of Wagner; and a story told by Émile Ollivier, in his "*L'Empire Libéral*," vol. v (1900), seems incredible. Ollivier states that Niemann saw the storm coming, foresaw the angry mob, was frightened, and told Scudo that he would withdraw from the opera if he himself would be let alone. If this story came from Scudo, it is hardly worth a thought; but we know from other sources that Niemann "had been intimidated by hostile influences," and "created a sensation" at rehearsal by refusing to sing the new version of his scene with Venus. Wagner himself wrote to Mme. Street that he was not sure of his tenor. Niemann was engaged at a salary of six thousand francs a month. Tedesco, the creator of Venus in the Paris version, received the same sum.

Fortunata Tedesco, of Mantua, may still be remembered by the oldest opera-goers of this city, for in 1847 she drew all men unto her at the Howard Athenæum. She was twenty-one years old when she came here as a member of the Havana Opera Troupe. When she sang, the seats commanded a premium of \$4 or \$5. It was in "*Ernani*" that she shone with dazzling brilliance, although she also appeared in "*Norma*," "*Saffo*," "*The Barber of Seville*," and as Romeo. Colonel W. W. Clapp tells us, in his "*Record of the Boston Stage*," that the honors paid to her "attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

Richard Grant White, whose appreciation of women was not confined to the heroines of Shakespeare, thus describes her:—

"Tedesco was a great, handsome, ox-eyed creature, the picture of lovely laziness until she was excited by music; and then she poured out floods, or rather gusts, of rich, clear sound. She was not a great artist, but her voice was so copious and so musical that she could not be heard without pleasure, although it was not of the highest kind." . . .

She had improved when she arrived at Paris in 1851, for Arthur Pongin, an excellent judge of vocal art, praised not only her form and face of ideal beauty, but her "admirable voice, her great knowledge of the art of singing, her intense passion, her indisputable command over the emotions. . . . She was a singer of very great talent, a virtuoso who possessed the skill and the intelligence of a lyric tragedian." And she was versatile, for she shone in comedy as well as tragedy.

She created the part of Venus at her birth, but she was thirty-five when she appeared as Wagner's ideal. Wearied by the endless rehearsals,—there were one hundred and sixty-four in all,—she grew impatient, and she was with difficulty restrained from marking Wagner's face with her nails.

The criticisms were as a rule favorable, so far as the singers were concerned. Léon Leroy was not satisfied with Niemann, "whose voice," he wrote, "is worn out in the upper register, and he therefore seizes the occasion to send forth from time to time inhuman sounds." Nor was he pleased with Tedesco: "She is reduced to low tones: the rest of her voice vanished during the rehearsals." Gasperini confirms this last state-

ment: "The changes in the scene of Venus compelled Tedesco to begin again the study of her part, and the difficulties of intonation had tired her voice."

Important changes were made for this performance at Paris. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choregraphic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the divertissement arranged by M. Petipa

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does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, Nov. 22, 1875.)

"Tannhäuser" was revived at the Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus. There were 33 performances that year, 19 in 1896, 7 in 1897, 7 in 1898, 16 in 1899.

Miss MILKA TERNINA was born Dec. 19, 1864, at Vezisce in Croatia. She studied first at Agram, then at Vienna under Gänsbacher. She made her first appearance on the stage at Leipsic as Elisabeth in June, 1883. She went to Graz in 1884 and sang there for two years. From 1886 to 1890 she was at Bremen. She joined the company of the Munich Royal Opera House in 1890. Her first appearance in the United States was at Boston, Feb. 4, 1896, as Brünnhilde in "Die Walküre." Since then she has sung here the parts of Elisabeth, Brünnhilde in "Siegfried," Isolde, Valentine, Senta, Sieglinde, Floria Tosca. Her first appearance at these concerts was Feb. 10, 1900, when she sang an aria from "Fidelio" and in the final scene of "Götterdämmerung."

Mr. ELLISON VAN HOOSE, who appears at these concerts for the first time, was born at Murfreesboro, Tenn., Aug. 18, 1869. He studied in New York for five years with Perry Averill; and he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known as a choir singer until 1897, when he joined the Damrosch-Ellis Opera Company. He was also with the Ellis Company of 1898-99, and sang in this city. His first appearance in opera was at Philadelphia, Dec. 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose sang in London orchestral concerts in 1898 and 1899.

#### WALTHER'S PREISLIED, FROM "DIE MEISTERSINGER VON NÜRNBERG," FINAL SCENE.

When "Die Meistersinger" was first performed at Munich, June 21, 1868, the part of Walther was created by Franz Nachbaur, who, born March 25, 1835, at Schloss Giessen, sang at several opera houses before he was engaged at Munich (1866), where he remained in active service until 1890. He was a pupil of Pischek and Lamperti. His voice was one of peculiar beauty, and he sang with a distinction that might justly be called elegance. He had a dignified presence, an aristocratic bearing. He was a great favorite of Ludwig II.

The part of Walther was not intended originally for him. The tenor, Bachmann, borrowed from the Dresden Opera, was found inadequate, and Nachbaur was substituted, as Betz of Berlin was substituted for Kindermann in the part of Hans Sachs. These incidents provided ill-natured gossip before the performance,—that Bachmann had given up the part because it would ruin his voice, that Kindermann had abandoned his because it was impossible for any one to commit so many notes to memory, etc. Wagner himself wrote in a letter to Ferdinand Heine (March 28, 1868), "The Dresden tenor, Bachmann, who is certainly not my ideal, but, when all is said and done, is still the most promising substitute for the singer I should wish for Walther."

The following translation of the Preislied is by H. and F. Corder :—

Morgenlich leuchtend in rosigem Schein, Von Blüth' und Duft Geschwellt die Luft, Voll aller Wonnen, Nie eronnen, Ein Garten lud mich ein. Dort unter einem Wunderbaum, Von Früchten reich behangen, Zu schau'n im sel'gen Liebestraum, Was höchstem Lust-verlangen Erfüllung kühn verhieß, Das schönste Weib, Eva im Paradies!	Morning was gleaming with roseate light, The air was filled With scent distilled Where, beauty beaming Past all dreaming, A garden did invite. Wherein beneath a wondrous tree, With fruit superbly laden, In blissful love-dream I could see The rare and tender maiden Whose charms, beyond all price, Entranced my heart, Eva, in Paradise.
Abendlich dämmernd umschloss mich die Nacht; Auf steilem Pfad war ich genaht Zu einer Quelle reiner Welle, Die lockend mir gelacht; Dort unter einem Lorbeerbaum, Von Sternen hell durchschienen, Ich schaut' im wachen Dichtertraum Von heilig holden Mienen, Mich netzend mit dem edlen Nass, Das hehrste Weib, Die Muse des Parnass!	Evening was darkling and night closed around; By rugged way My feet did stray Toward a mountain, Where a fountain Enslaved me with its sound; And there, beneath a laurel tree, With starlight glinting under, In waking vision greeted me A sweet and solemn wonder; She tossed on me the fountain's dews, That woman fair, Parnassus' glorious Muse! Thrice happy day, To which my poet's trance gave place! That Paradise of which I dreamed In radiance new before my face Glorified lay.
Huldreichster Tag dem ich aus Dichter's Traum erwacht! Das ich erträumt, das Paradies, In himmlisch neu verklärter Pracht Hell vor mir lag, Dahin lachend nun der Quell den Pfad mir wies, Die, dort geboren, Mein Herz erkoren, Der Erde lieblichstes Bild, Als Muse mir geweiht so heilig ernst als mild, Ward kühn von mir gefreit; Am lichten Tag der Sonnen, Durch Sanges Sieg gewonnen Parnass und Paradies!	To point the path the brooklet streamed She stood beside me Who shall my bride be, The fairest sight earth ere gave; My Muse to whom I bow, So angel sweet and grave, I woo her boldly now, Before the world remaining, By might of music gaining Parnassus and Paradise.

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SIEGFRIED'S PARTING FROM BRÜNNHILDE, FROM "TWILIGHT OF THE GODS," PROLOGUE, SCENE 2.

The first performance of this music-drama was at Bayreuth, Aug. 17, 1876. The part of Brünnhilde was created by Amalie Materna. Georg Unger was the first Siegfried. Unger (1837-87) was born at Leipsic, studied theology, but went on the stage in 1867. He sang in many cities, and from 1877 to 1881 he was a member of the Leipsic company.

The original text of "Die Götterdämmerung" was written in 1848, and the title was "Siegfried's Tod." This text was remodelled before 1855. The score was finished in 1874.

Siegfried braved the flames, awakened and won the sleeping Brünnhilde. In this scene he farewells her, to seek adventures and deeds of derring-do.

The prose translation is by Mr. W. F. Apthorp.

BRÜNNHILDE.

Zu neuen Thaten,  
Theurer Helde,  
wie lieb' ich dich —  
liess' ich dich nicht?  
Ein einzig Sorgen  
macht mich säumen:  
dass dir zu wenig  
mein Werth gewan!

Was Götter mich wiesen,  
gab ich dir:  
heiliger Runen  
reichen Hort;  
doch meiner Starke  
mädlichen Stamm  
nam mir der Held,  
dem ich nun mich neige.  
Des Wissensbar —  
doch des Wunsches voll;  
an Liebe reich —  
doch ledig der Kraft:  
mög'st du die Arme  
nicht verachten,  
die dir nur gönnen —  
nicht geben mehr kan!

SIEGFRIED.

Mehr gab'st du, Wunderfrau,  
als ich zu wahren weiss:  
nicht zürne, wenn dein Lehren  
mich unbelehret liess!  
Ein Wissen doch wahr' ich wohl:  
dass mir Brünnhilde lebt;  
eine Lehre lern' ich leicht:  
Brünnhilde's zu gedenken!

BRÜNNHILDE.

Willst du mir Minne schenken,  
gedenke deiner nur,  
gedenke deine Thaten!  
Gedenke des wilden Feuers,  
das furchtlos du durchschritttest,  
da den Fels es rings umbrann —

SIEGFRIED.

Brünnhilde zu gewinnen!

BRÜNNHILDE.

Gedenk' der beschildeten Frau,  
die in tiefem Schlaf du fandest,  
der den festen Helm du erbrach'st —

BRÜNNHILDE.

How could I love thee, dear hero, did I  
not let thee go to new deeds? Only one  
care gives me pause: that my worth has  
won too little for thee.

What the gods have taught me I have  
given to thee: a rich treasure of holy  
runes; but the maidenly source of my  
strength has been taken from me by the  
hero before whom I now bow down.

Void of knowledge — yet full of wishes;  
rich in love — yet bereft of strength: do  
not despise poor me, who can only favour  
thee — but no longer give!

SIEGFRIED.

More hast thou given, wonder-woman,  
than I know how to keep: do not frown if  
thy teaching has left me untaught! Yet  
the knowledge of one thing I keep well:  
that Brünnhilde lives for me; one lesson I  
easily learnt: to remember Brünnhilde!

BRÜNNHILDE.

Wilt thou give me love, remember only  
thyself, remember thy deeds! Remember  
the wild fire thou strodest through un-  
daunted, as it burnt around the rock —

SIEGFRIED.

To win Brünnhilde!

BRÜNNHILDE.

Remember the shielded woman whom  
thou foundest in deep sleep, whose close  
helmet thou brokest open —

SIEGFRIED.

Brünnhilde zu erwecken!

BRÜNNHILDE.

Gedenk' der Eide  
die uns einen;  
gedenk' der Treue,  
die wir tragen;  
gedenk' der Liebe,  
der wir leben:

Brünnhilde brennt dann ewig  
heilig in deiner Brust! —

SIEGFRIED.

Lass' ich, Liebste, dich hier  
in der Lohe heiliger Hut,  
zum Tausche deiner Runen  
reich' ich diesen Ring.  
Was der Thaten je ich schuf,  
dess' Tugend schliesst er ein;  
ich erschlug einen wilden Wurm,  
der grimmig lang' ihn bewacht.  
Nun wahre du seine Kraft  
als Weihe-Gruss meiner Treu'!

BRÜNNHILDE.

Ihn geiz' ich als einziges Gut:  
für den Ring nun nimm auch mein Ross!  
Ging sein Lauf mit mir  
einst kühn durch die Lüfte —  
mit mir  
verlor es die mächt'ge Art;  
über Wolken hin  
auf blitzenden Wettern  
nicht mehr  
schwingt es sich muthig des Weg's.  
Doch wohin du ihn führ'st  
— sei es durch's Feuer —  
grauenlos folgt dir Grane;  
denn dir, o Helde,  
soll er gehorchen!  
Du hüt' ihn wohl;  
er hört dein Wort: —  
o bringe Grane  
oft Brünnhilde's Gruss!

SIEGFRIED.

Durch deine Tugend allein  
soll so ich Thaten noch wirken?  
Meine Kämpfe kiesest du,  
meine Siege kehren zu dir?  
Auf des Rosses Rücken,  
in deines Schildes Schirm,  
nicht Siegfried acht' ich mich mehr:  
ich bin nur Brünnhilde's Arm!

BRÜNNHILDE.

O wär' Brünnhild' deine Seele!

SIEGFRIED.

Durch sie entbrennt mir der Muth.

BRÜNNHILDE.

So wär'st du Siegfried und Brünnhilde.

SIEGFRIED.

Wo ich bin, bergen sich beide.

BRÜNNHILDE.

So verödet mein Felsensaal?

SIEGFRIED.

To awaken Brünnhilde!

BRÜNNHILDE.

Remember the oaths that unite us;  
remember the faith we bear; remember  
the love we live for: then will Brünnhilde  
forever burn sacred in thy breast! —

SIEGFRIED.

If I leave thee, dearest, here in the  
sacred guardianship of the flames, in ex-  
change for thy runes I offer thee this ring.  
What of deeds I ever have done, it encloses  
their virtue; I slew a wild worm who had  
long grimly watched over it. Now guard  
thou its power as the consecrated greeting  
of my constancy!

BRÜNNHILDE.

I covet it as my only possession; for  
the ring take thou now also my steed!  
Tho' his course once bore me bravely  
through the air, — with me he has lost his  
mighty breed; no more shall he fearlessly  
wend his flight over clouds and lightning  
storms.

Yet whithersoever thou leadest him —  
were it through the fire — Grane shall fol-  
low thee without fear; for, thee alone, O  
hero, shall he obey! Keep thou him well;  
he hears thy word: — Oh, bring Grane  
often Brünnhilde's greeting!

SIEGFRIED.

Shall I henceforth achieve deeds through  
thy virtue alone? Dost thou choose my  
battles, do my victories belong to thee?  
On thy steed's back, under the shelter  
of thy shield, I no longer deem myself  
Siegfried: I am but Brünnhilde's arm!

BRÜNNHILDE.

O were Brünnhild' thy soul!

SIEGFRIED.

Through her does my courage kindle.

BRÜNNHILDE.

So art thou Siegfried and Brünnhilde.

SIEGFRIED.

Where I am, both are.

BRÜNNHILDE.

Does my rocky hall thus fall desolate?



SIEGFRIED.  
Vereint fasst er uns zwei.

BRÜNNHILDE.  
O heilige Götter,  
hehre Geschlechter!  
Weidet eu'r Aug'  
an dem weihvollen Paar!  
Getrennt — wer mag es scheiden?  
Geschieden — trennt es sich nie!

SIEGFRIED.  
Heil dir, Brünnhild',  
prangender Stern!  
Heil, strahlende Liebe!

BRÜNNHILDE.  
Heil dir, Siegfried,  
siegender Stern!  
Heil, strahlendes Leben!

BEIDE.  
Heil! Heil!

The orchestral prelude is descriptive of sunrise.

SIEGFRIED.  
United it holds us both.  
BRÜNNHILDE.

O holy gods, sublime races!  
Feast your eyes on this devoted pair!  
Sundered — who can separate it? Separated — it shall never be sundered!

SIEGFRIED.  
Hail to thee, Brünnhild', flashing star!  
Hail, beaming love!

BRÜNNHILDE.  
Hail to thee, Siegfried, conquering star!  
Hail, beaming life!

BOTH.  
Hail! Hail!

#### SIEGFRIED'S DEATH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

Brünnhilde had enchanted Siegfried so that no weapon could hurt him. She had omitted to protect his back; and when Hagen, the son of Alberich, the Nibelung, plots with Brünnhilde against the hero, the easy way of vengeance is shown him. Siegfried strays from the hunting party which was arranged for his death, listens to the bantering Rhine maidens, and does not shudder at their announcement that the ring is cursed, and will bring death upon him. Seated at meat by the river side, Siegfried tells the story of his adventures to his companions. He has no memory of Brünnhilde, but Hagen pours an antidote to the philter into his horn. And then Siegfried tells the tale of Gunther and the flaming mountain. Hagen plunges his spear into Siegfried's back. The hero falls, but he sees Brünnhilde in a vision, and he sings to her before he dies, is put on his shield and borne away.

SIEGFRIED.  
Brünnhilde —  
heilige Braut —  
wach' auf! öff'ne dein Auge! —  
Wer verschloss dich  
wieder in Schlaf?  
Wer band dich in Schlummer so bang? —  
Der Wecker kam;  
er küsst dich wach,  
und über der Braut  
bricht er die Bande: —  
da lacht ihm Brünnhilde's Lust! —  
Ach, dieses Auge,  
ewig nun offen! —  
Ach, dieses Athems  
wonniges Wehem! —  
Süßes Vergehen —  
seliges Grauen —  
Brünnhild' bietet mir — Gruss! —

SIEGFRIED.  
Brünnhilde — holy bride — awake! open  
thine eye! — Who has locked thee up  
again in sleep? Who has bound thee so  
affrighted in slumber? — The waker is  
come; he kisses thee awake, and again  
breaks his bride's bonds: — then Brünn-  
hilde's joy laughs to greet him! —

Ah, that eye, now forever open! — Ah,  
the blissful wafting of that breath! —  
Sweet passing away — blissful awe —  
Brünnhilde bids me greeting! —

#### SIEGFRIED'S FUNERAL MARCH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-*

*motive* which are associated with the hero or with the Volsung race. These motives are as follows: the Volsung motive, the death motive, the heroism of the Volsungs, the motive of sympathy (the scene between Siegmund and Sieglinde in the first act of "Die Walküre,"), the love motive, the sword motive, glorification in death, the Siegfried motive, the motive of Siegfried the hero (a modification of Siegfried's horn call), the Brünnhilde motive. But constantly recurring throughout the piece is the death motive in the original minor, or in the major as "Glorification in Death."

FINAL SCENE FROM "TWILIGHT OF THE GODS," ACT III., SCENE 3.

The final scene is in the hall of the Gibichungs by the Rhine. Hagen returns with the hunting party, and announces the death of Siegfried by the tusk of a wild boar. The body is brought in. Gunther and Hagen fight over the ring, and Gunther is slain. Hagen attempts to take the ring from the dead man; but Siegfried's hand closes on it, and the hand raises itself and threatens. Brünnhilde enters, and, to use the words of Mr. George Bernard Shaw, "a funeral pyre is raised whilst she declaims a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos, psychologically identical with the scene of Cleopatra and the dead Antony in Shakespeare's tragedy. Finally she flings a torch into the pyre, and rides her war-horse into the flame."

The translation into English prose is by Mr. W. F. Apthorp.

ORIGINAL GERMAN.

BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers  
jauchzenden Schwall!  
Das ihr alle verriethet,  
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich  
greinen nach der Mutter,  
da süsse Milch sie verschüttet:  
doch nicht erklang mir  
würdige Klage,  
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!  
Du brachtest uns diese Noth!  
Die du die Männer ihm verhetztest,  
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!  
Sein Eheweib war'st du nie:  
als Buhlerin  
bandest du ihn.  
Sein Mannes-Gemahl bin ich,  
der ewige Eide er schwur,  
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!  
Dass du das Gift mir riethest,  
das ihr den Gatten entrückt!]

ENGLISH PROSE TRANSLATION.

BRÜNNHILDE.

[*Still at the back of the stage.*]

Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wailing for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*In the most violent despair.*]

[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know



Ach Jammer!

Wie jäh nun weiss ich's,  
Brünnhild' war die Traute,  
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von SIEGFRIED ab, und beugt sich in Schmerz aufgelöst über GUNTHER'S Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.*]

[HAGEN steht, auf Speer und Schild gelehnt, in finsternes Sinnen versunken, trotz-  
zig auf der äussersten anderen Seite.]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Ange-  
sicht SIEGFRIED'S betrachtet, wendet sie sich, mit feierlicher Erhebung, an die MÄNNER und FRAUEN.*]

Starke Scheite  
schichtet mir dort  
am Rande des Rhein's zu Hauf':  
hoch und hell  
lod're die Gluth,  
die den edlen Leib  
des hehrsten Helden verzehrt! —  
Sein Ross führt daher,  
das mit mir dem Recken es folge:  
denn des Helden heiligste  
Ehre zu theilen  
verlangt mein eigener Leib.—  
Vollbringt Brünnhilde's Wort!

[*Die JÜNGEREN MÄNNER errichten wäh-  
rend des Folgenden vor der Halle, nahe am  
Rheinufer, einen mächtigen Scheiterhaufen:  
FRAUEN schmücken ihm mit Decken, auf die  
sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in dem Anblick der Leiche  
versunken.*]

Wie die Sonne lauter  
strahlt mir sein Licht:  
der Reinste war er,  
der mich verrieth!  
Die Gattin trügend  
— treu dem Freunde —  
von der eig'nen Trauten  
— einzig ihm theuer —  
schied er sich durch sein Schwert.—  
Aechter als er  
schwur keiner Eide;  
treuer als er  
hielt keiner Verträge;  
laut'rer als er  
liebte kein and'rer:  
und doch alle Eide,  
alle Verträge,  
die treueste Liebe —  
trog keiner wie er! —

Wiss't ihr wie das ward? —

O ihr, der Eide  
ewige Hüter!

that Brünnhilde was the beloved one whom  
he forgot through the potion!]

[*She turns away from SIEGFRIED full of  
abhorrence, and bends down in grief over  
GUNTHER'S body; she remains thus motion-  
less until the end.— Long silence!*]

[HAGEN stands, leaning on his spear and  
shield, plunged in deep thought, on the ex-  
treme opposite side.]

BRÜNNHILDE.

[*alone in the middle of the stage: after  
gazing long at SIEGFRIED'S countenance, at  
first in convulsive grief, then with almost  
overwhelming sadness, she turns in solemn  
exaltation to the MEN and WOMEN.*]

Heap up great logs to a pile there on the  
bank of the Rhine; let the glow flare high  
and bright that consumes the noble body  
of the sublimest hero! — Lead his charger  
hither, that it may follow the hero with me.  
For my own body longs to share the hero's  
most sacred honor.— Fulfil Brünnhilde's  
wish!

[*The YOUNGER MEN erect a mighty fu-  
neral pyre before the hall, near the bank of  
the Rhine, while the following speech pro-  
ceeds; WOMEN adorn it with tapestries, upon  
which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the  
sun: the purest was he that he betrayed me!  
Deceiving his wife — true to his friend —  
he sundered himself with his sword from his  
own beloved — alone dear to him.— Truer  
than he did no one swear oaths; more  
faithfully than he did no one keep con-  
tracts; more purely than he did no one  
love: and yet all oaths, all contracts, the  
truest love, did no man ever betray as he  
did! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide  
your glance upon my blossoming sorrow:

Lenkt eu'ren Blick  
auf mein blühendes Leid:  
erschaut eu're ewige Schuld!  
Meine Klage, hör',  
du hehrster Gott!  
Durch seine tapferste That,  
dir so tauglich erwünscht,  
weihtest du den  
der sie gewirkt,  
dem Fluche dem du verfluest:—  
mich—musste  
der Reinste verrathen,  
das wissend wurde ein Weib!—

Weiss ich nun was dir frommt?—

Alles! Alles!  
Alles weiss ich:  
alles ward mir nun frei!  
Auch deine Raben  
hör' ich rauschen:  
mit bang ersehnter Botschaft  
send' ich die beiden nun heim.  
Ruhe! Ruhe, du Gott!—

*[Sie winkt den MÄNNEN, SIEGFRIED'S Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von SIEGFRIED'S Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.]*

Mein Erbe nun  
nehm' ich zu eigen.—  
Verfluchter Reif!  
Furchtbarer Ring!  
Dein Gold fass' ich,  
und geb' es nun fort.  
Der Wassertiefe  
weise Schwestern,  
des Rheines schwimmende Töchter,  
euch dank' ich redlichen Rath!  
Was ihr begehrt,  
ich geb' es euch:  
aus meiner Asche

behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction:—the purest was destined to betray me, that a woman should be filled with knowledge!—

Do I know now what avails thee?—

I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god!—

*[She beckons to the MEN to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.]*

I now take possession of my inheritance.—Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mis-hap.—



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material. Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."



nehmt es zu eigen!  
 Das Feuer, dass mich verbrennt,  
 rein'ge vom Fluche den Ring:  
 ihr in der Fluth  
 löset ihn auf,  
 und lauter bewahrt  
 das lichte Gold,  
 das euch zum Unheil geraubt.—

[*Sie wendet sich nach hinten, wo SIEGFRIED'S Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem MANNE den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!  
 Raun't es eurem Herren,  
 was hier am Rhein ihr gehört!  
 An Brünnhilde's Felsen  
 fahr't vorbei:  
 der dort noch lodert,  
 weiset Loge nach Walhall!  
 Den der Götter Ende  
 dämmert nun auf:  
 so — werf' ich den Brand  
 in Walhall's prangende Burg.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei JUNGE MÄNNER führen das Ross herein; BRÜNNHILDE fasst es, und entzäumt es schnell.*]

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the MEN.*]

Fly home, ye ravens! tell your master  
 what ye have heard here by the Rhine! fly  
 past Brünnhilde's rock: direct him who  
 flames there, direct Loge toward Valhalla!  
 For the end of the gods now dawns: so  
 throw I the brand into Valhalla's shining  
 castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two RAVENS have flown up from the shore, and disappear in the background.*]

[*Two YOUNG MEN lead in her steed; BRÜNNHILDE takes it, and quickly unbridles it.*]

# The Kneisel Quartet

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ALWIN SCHROEDER, Violoncello

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*Tuesday Evening, November 12, at 8.15*

## Programme

Haydn	-	-	-	Quartet in D major, Op. 64, No. 5
Henry Holden Huss	-	-	-	Sonata for Piano and Violin
				(First time. MS.)
Beethoven	-	-	-	Quartet in F major, Op. 59, No. 1

Assisting, Mr. HENRY HOLDEN HUSS

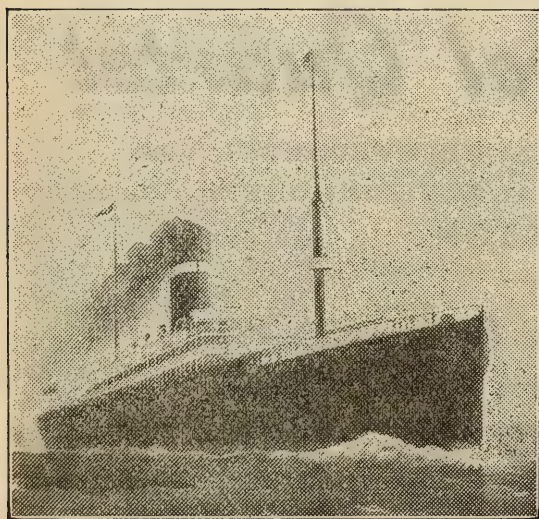
*Tickets at Schubert's, 23 Union Square*

Grane, mein Ross,  
 sei mir gegrüsst!  
 Weisst du, mein Freund,  
 wohin ich dich führe?  
 Im Feuer leuchtend  
 liegt dort dein Herr,  
 Siegfried, mein seliger Held.  
 Dem Freunde zu folgen  
 wieherst du freudig?  
 Lockt dich zu ihm  
 die lachende Lohe? —  
 Fühl' meine Brust auch  
 wie sie entbrennt;  
 helles Feuer  
 das Herz mir erfasst:  
 ihn zu umschlingen,  
 umschlossen von ihm,  
 in mächtigster Minne  
 vermählt ihm zu sein! —  
 Heiaho! Grane!  
 Grüss' deinen Herren!  
 Siegfried! Siegfried! Sieh!  
 Selig grüsst dich dein Weib!

*[Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint.]*

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neigest thou joyfully to follow thy friend? Does the laughing flame lure thee to him? — Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love! — Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

*[She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.]*



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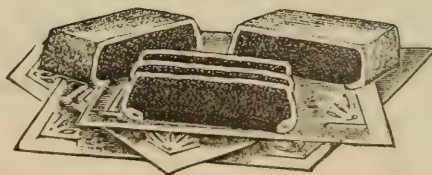
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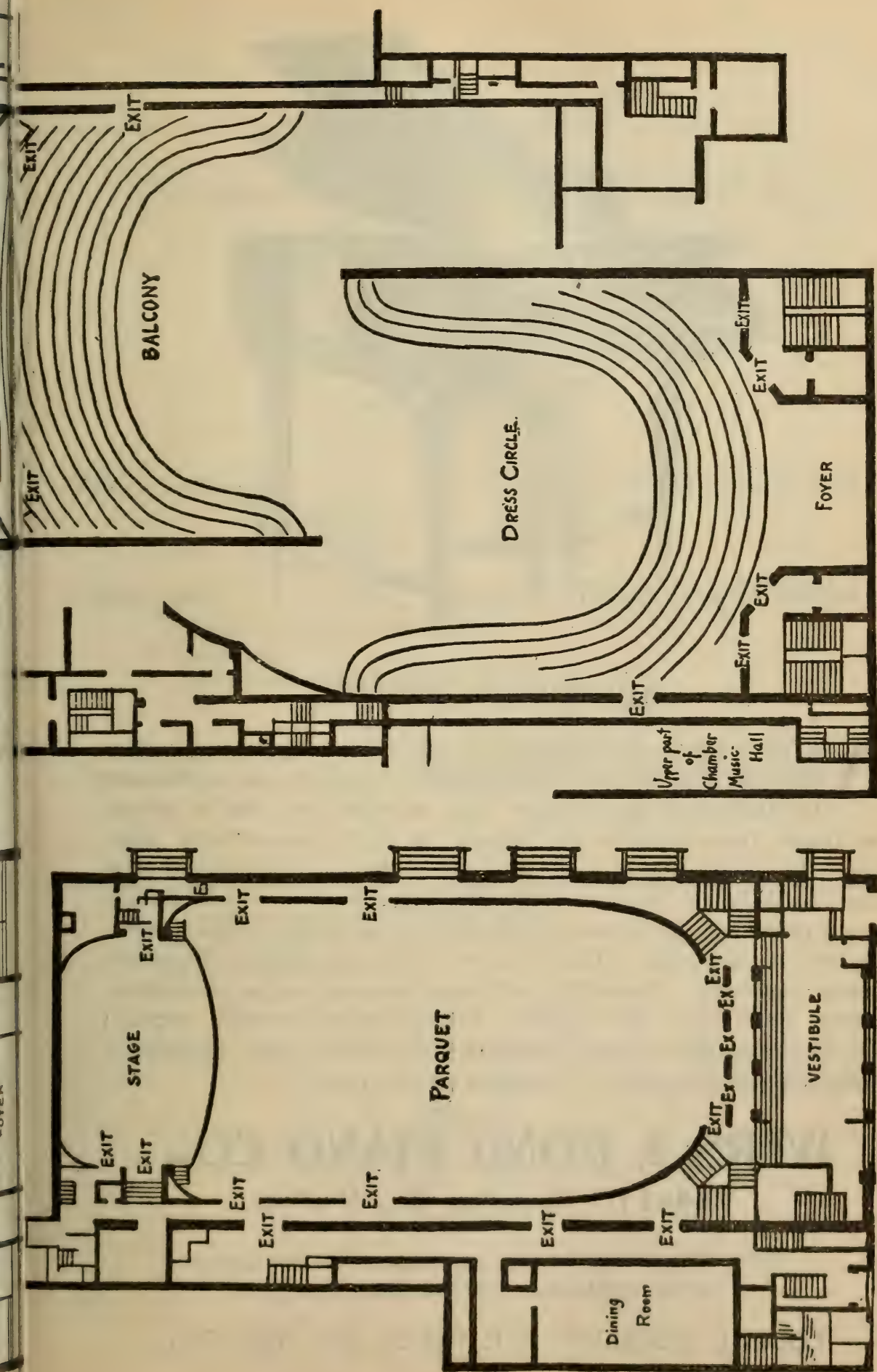
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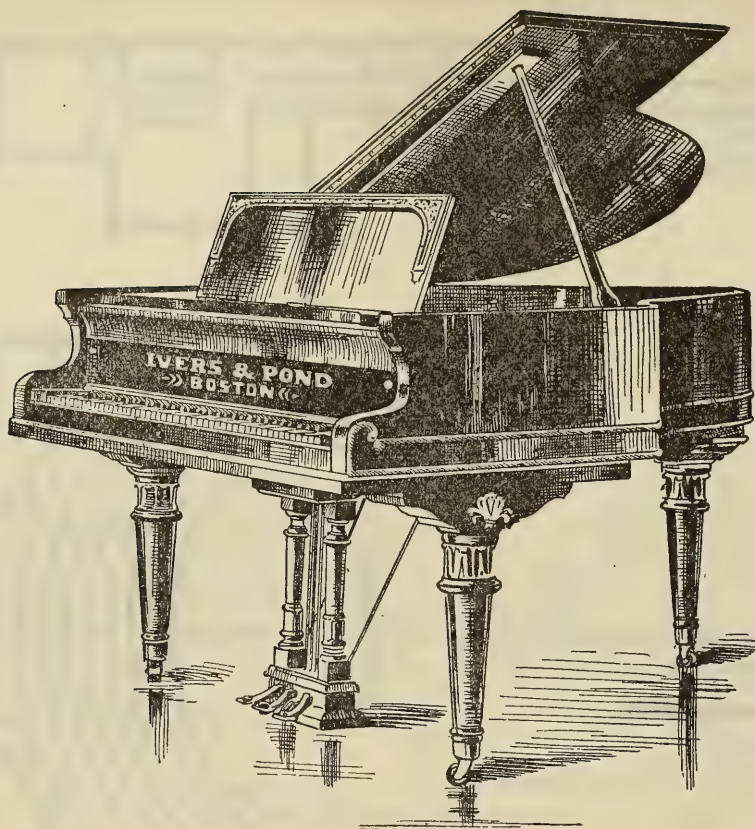
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**FIRST MATINEE,  
SATURDAY AFTERNOON, NOVEMBER 9,  
AT 2.30 PRECISELY.**

---

**PROGRAMME.**

Robert Volkmann - - - Overture, "Richard III.," Op. 68

Edouard Lalo - - - Concerto for Violoncello and Orchestra

Prelude. Allegro maestoso

Intermezzo.

Introduction. Rondo.

Franz Liszt - - - Symphonic Poem, No. 7, "Festklaenge"

Ludwig van Beethoven - Symphony in A major, No. 7, Op. 92

I. Poco sostenuto ed Allegro vivace.

II. Allegretto.

III. Scherzo e Trio.

IV. Finale. Allegro con brio.

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SOLOIST:

Mr. JEAN GÉRARDY.

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There will be an intermission of ten minutes before the Symphony.

OVERTURE TO SHAKESPEARE'S "RICHARD III.," IN F-SHARP MINOR,  
OPUS 68 . . . . . ROBERT VOLKMANN.

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, Oct. 30, 1883.)

The unfortunate and unhappy Volkmann wrote an overture and incidental music for performances of Shakespeare's tragedy, "Richard III." The score and the parts of the overture were published in 1871. The rest of the music — entr'actes and incidental — appeared with a connecting text for performance in concert in 1882. Is there any record of a full performance of the music as an accompaniment to the drama? Volkmann himself tells us that, as a composer, he thought in this instance of a scenic arrangement that differs often from the order of scenes in the original drama. The overture was first played in Boston under Mr. Gericke, March 14, 1885.

Volkmann took for his hero the traditional Richard,— the scowling, misshaped, melodramatic, bloody Richard, dear to Shakespeare and robust play-actors. The Rev. Nathaniel Wanley thus described him in "The Wonders of the Little World" (Book I., chapter xiii. : "Of the Signal Deformity, and very Mean Appearance, of Some Great Persons, and Others") : "There was never a greater uniformity of body and mind than our own King Richard the Third, for in both he was equally deformed. He was low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, his face small and round, his complexion swarthy, and his left arm withered from his birth. Born, says Truffel, a monster in nature, with all his teeth, hair on his head, and nails on his fingers and toes. Those vices which in other men are passions in him were habits. His cruelty was not casual, but natural; and the truth of his mind was only lying and falsehood."

The latest English historians laugh at this boggy of tradition; but their genteel, straight-backed, and beneficent ruler, with his hair pleasingly combed, would never have inspired tragedy, symphonic poem, overture.

---

**Carnegie Hall, Friday Afternoon, November 8, at 3.15 o'clock**

---

**Song Recital**

**MADAME LILLI LEHMANN**

(Her first appearance in America this season)

**Assisted by Mr. REINHOLD HERMAN at the Piano**

**PROGRAMME**

SCHUBERT.	Die Allmacht.	BERLIOZ.	Arioso of Marguerite, from "La
SCHUMANN.	Intermezzo.		Damnation de Faust."
"	In der Fremde.	"	L'Absence.
"	Stille Thranen.	"	Barcarolle.
"	Waldesgesprach.	SCHUBERT.	Du bist die Ruh'.
"	Der Nussbaum.	"	Auf dem Wasser zu singen.
		"	Die Sterne.

SCALE OF PRICES. Reserved seats, \$1.00, \$1.50, \$2.50; boxes, \$18. Tickets on sale at Schubert's, 23 Union Square.

**Direction, C. L. GRAFF.**



Volkmann gave no program to his overture. Here he differed from Smetana, who admitted, yes, boasted that he could not compose music without a program, and wrote as follows to his friend Srb concerning his symphonic poem "Richard III." (Gothenburg, 1858): "You ask for an explanation? Whoever knows Shakespeare's 'Richard III.' can picture to himself the whole tragedy as he pleases while he listens to this music. I can say only this,—that in the very first measure I have embodied in music the character of Richard. The chief theme in all of its varied forms dominates the whole composition. I have attempted shortly before the finale to picture in musical colors the frightful dream of the monarch before the battle,—the dream in which all of the persons murdered by him come as ghosts at night, and tell of his approaching downfall. The end is the death of Richard. In the middle of the work his victory as ruler is portrayed, and then there is the story of his fall, even till the very end."

It was the catastrophe of the tragedy, that moved Volkmann, and the overture may be said to be inspired by scenes iii. and iv. of Act V. I do not know whether Friedrich Brandes speaks with authority or fantastically; his explanation of the overture is as follows: The restless and perturbed Richard tosses and writhes in his tent on Bosworth Field. A theme goes crawling through the string quartet. The first ghost appears to fearful and mysterious music (clarinets, bassoons, trombones, gong), and Richard leaps wildly from his couch. An oboe wails.

"Give me another horse! bind up my wounds!  
Have mercy, Jesu! Soft! I did but dream."

But the ghosts smile on Richmond.

"The sweetest sleep and fairest-boding dreams  
That ever enter'd in a drowsy head  
Have I since your departure had, my lords."

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And the wailing theme now appears, soft and consoling, in the major.

The development (*Allegro*), announced by a new theme introduced by the violoncellos and imitated by violas and violins, is representative of the soliloquy of Richard:—

“Oh, no: alas! I rather hate myself  
For hateful deeds committed by myself.”

The wailing motive, broadened and enlarged, is prominent in the development.

The morning breaks; and now is blown thrice, but in dull, pale tones, the ghost theme. The flute takes up the wailing heard before from oboe and clarinet. As from afar is heard a lively tune, “an old English war song,” “The Campbells are comin’,” from flute, piccolo, clarinets, bassoons, drum, and triangle. The fight begins with leaps of the double-basses. There are trumpet signals. The battle theme joins the themes of apparition, wailing, and “The Campbells.” And at last is heard with terrible effect from trumpets and trombones the ghost theme, which closes with whirl of drums and stroke of gong. Richard is dead. Trumpets announce the approach of Richmond, the Conqueror. The prayer of the new king, a modification of the wailing theme, brings peace, and forgetfulness of the bloody days.

Thus in effect does Mr. Brandeis of Dresden explain this overture. It is doubtful whether Volkmann ever imagined such a specific program.

#### Fourth Season SYMPHONY CONCERTS FOR YOUNG PEOPLE 1901-1902

With explanations by and under the direction of Mr. Frank Damrosch, at half-past two,  
Saturday Afternoons, November 30, December 21, January 4, February 1, March  
1, March 15, in CARNEGIE HALL

##### .. PROGRAMS ..

**November 30**  
Overture, “Egmont” . . . . . Beethoven  
Concertstück for Piano and Orchestra . . . . . Weber  
Ballet Music from “Henry VIII.” . . . Saint-Saëns

**December 21**  
Prelude to “Lohengrin” . . . . . Wagner  
From “The Messiah” . . . . . Händel  
Pastoral Symphony  
Air: { He shall feed his flock.  
      { Come unto Him.  
Christmas Song, “Silent Night! Holy Night!”  
From “Hänsel and Gretel” . . . . . Humperdinck  
Sandman’s Song.  
Children’s Prayer.  
Dream Music.  
Introduction to Act III., “Lohengrin” . . Wagner

**January 4**  
Overture, “Magic Flute” . . . . . Mozart  
Prelude, “The Deluge” . . . . . Saint-Saëns

**Subscription Tickets.** First tier box (6 tickets), \$60.  
One course ticket in first tier box, \$10.  
Parquet, \$6.

From Symphony, “In the Forest” . . . . . Raff  
In the Twilight.  
Dance of the Dryads.

**February 1**  
From Symphony in A major (Italian) Mendelssohn  
Funeral March of a Marionette . . . . . Gounod  
Overture, “Le Roi d’Ys” . . . . . Lalo

**March 1**  
Overture to a Comedy . . . . . Smetana  
“Scènes Napolitaines” . . . . . Massenet  
Marche Slave . . . . . Tschaiakowsky

**March 15**  
Overture, “Rienzi” . . . . . Wagner  
“Träume” (Dreams), arranged for Solo Violin  
and Orchestra . . . . . Wagner  
Forge Scene from “Siegfried” . . . . . Wagner  
Kaisermarsch . . . . . Wagner

**Soloists will be announced later**

Second tier box (8 tickets), \$45.  
One course ticket in second tier box, \$6.  
Dress Circle, \$4.  
Balcony, \$2.50.

##### .. IMPORTANT NOTICE ..

The Society announces that it will open an office at No. 20 West 33d Street, “The Colonia,” where all tickets will be on sale during the entire season between the hours of 9 A.M. and 6 P.M., and where programs and all information can be obtained.

Subscribers of last season can claim and pay for their tickets from November 4 to November 16. On and after November 18 new subscriptions will be received.

All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, Secretary, 24 East 33d Street.

The object of these concerts is to teach young people to listen intelligently to music, to cultivate their taste, and to enable them to gain a clearer insight into and a fuller appreciation of the works of great composers. Therefore short explanations of the musical form and interesting features of the compositions will be given by Mr. Damrosch.



It is hardly necessary to point out the fact that "The Campbells are comin'" was no more heard on Bosworth Field than "The Marseillaise" at Cannæ or at Fontenoy. But what English tune might have been heard in 1485 for the benefit of future composers?

Music to "Richard III." was written by G. A. Schneider (Berlin, 1828), overture, entr'actes, and incidental; Louis Schlösser (Darmstadt, 1835), overture, entr'actes, and incidental; Gieseke (composed in 1876, Würzburg); Edward German for Mr. Richard Mansfield's revival (London, 1889). German's overture was played at the Crystal Palace, Feb. 22, 1890.

Overture, "Richard III.," by Isidor Rosenfeld (composed in 1860); overture by Anton Emil Titl (composed about 1870 at Vienna). Add the symphonic poem by Smetana, above mentioned.

Operas with Richard as hero: "Richardus impius Angliae rex," Latin drama, with music by Eberlin (Salzburg, 1750, performed by students); "Riccardo III.," by Meiners (Milan, 1859); "Riccardo III.," by Canepa (Milan, 1879); and "Richard III.," music by Salvayre (in Italian at St. Petersburg, 1883; in the original French at Nice, 1891).

The book of Salvayre's opera is an extraordinary thing. The librettist, Blavet, does not allow Richard to die on the battlefield: he reserves him for a more horrible fate. The last scene begins with shouts of populace near a cathedral: "*Hurrah pour Richmond!*"

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Balcony, \$1.50 and \$1.00.

### IMPORTANT NOTICE.

The Office of the Society has been removed to 20 West 33d Street, "The Colonia."

The office will be open on Monday, November fourth, and thereafter throughout the entire season, between the hours of 9 A.M. and 6 P.M.

Subscribers may claim and pay for their tickets from November 4 to November 16.

New subscribers may select their seats on and after November 18.

All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, 24 East 33d Street.

### PROGRAM DECEMBER 19.

#### PART I.

Hodie Christus natus est - - - Sweetlinch  
Psalm 98 - - - Schütz  
Two Chorales - - - Bach  
Benedictus, from Mass - - - Grell

#### PART II.

Concerto Grosso, in D - - - Corelli

#### PART III.

An Mutter Natur - - - Von Herzogenberg  
Dirge of Darthula - - - Brahms  
Lay a Garland - - - De Pearsall  
Upon my Lap my Sovereign sits - - - Peerson

The program for the Second Concert will be announced later.

Richard, a high baritone, is exceedingly distressed by the pleasure of his enemies, and determines to die on the cathedral steps, but, like Charles II. and Tristan, he is a long time a-dying. These are his last, positively last words: "*La mort, la belle affaire! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Le Roi Richard est un grand Roi!*"

. . . . .

They that would know the hopes excited by Volkmann when his once famous Trio appeared should read von Bülow's article, republished in the collection "*Ausgewählte Schriften*," made by Marie von Bülow (Leipsic, 1896). Appreciative and discriminating is the article by Louis Ehlert. (The translation is by Helen D. Tretbar.) I quote from the conclusion:—

"And first of all we must premise that Volkmann's is a genuine musical nature. He is not, like so many an other one, an accidental musician: he became a musician because he could be nothing else. But the history of his development does not include him among those whom a higher power has protected against going astray and endowed with all the armament with which it arms its prophets. His is the history of those innumerable art-existences that move in uncertainty and along obscure paths towards their aim, full of ideals, upright, and strong, but content at times, when travel-weary, to seek a refuge above which the stars do not shine. A strange land, full of heating, stinging elements, early gave him shelter; and amid these surroundings his real youth was passed. Foreign culture, strange customs, and alien blood stood sponsors to his genius. And his originality took root in this singular mixture of the German and Magyar nature.

"In his earliest days he bestows upon the world a splendid work, and then, full of contradictions and restless, desponding in his passion and passionate in his despondency, he departs from his career, so gloriously begun, enters upon new walks, disports himself in all saddles upon all roads, and rises in his manhood to the height of several healthy, able efforts, but without ever accomplishing anything that might rank at the side of his first genial creation. An inexplicable, oftentimes uncomfortable, lack of clear perception concerning himself and the nature of his gifts, drives him from his legitimate endeavors to unnatural ones. . . . He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists, although Volkmann designs with more force than Gade, while the latter exerts a greater charm through his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his hearing to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position on the art firmament would



be a higher one than that of many others who now consider themselves entitled to look down upon him. The existing musical tone of an age may not be wilfully raised or lowered: we must accommodate ourselves to the given tone, and take our stand at that desk of the great art-orchestra for which nature has designed us. He who has been called as a flute-player must never desire to strike the kettle-drum. Volkmann's real and unmistakable domain is the lyric-instrumental. . . . In bold and passionate styles, and even in humor, in its deepest significance, he is often successful. When he errs, it is the error of a noble man, to whose nature every illegitimate speculation is foreign."

This article was written before the publication of the overture "Richard III."

CONCERTO FOR 'CELLO AND ORCHESTRA . . . . ÉDOUARD LALO.  
(Born at Lille, Jan. 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, Dec. 9, 1877. The 'cellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house, a fate reserved, according to a curious tradition, for oboe-players, distinguished or mediocre. Fischer played this concerto in several European cities in 1878. The first performance in Boston was at a Symphony concert, Oct. 21, 1899 (Miss Elsa Ruegger, 'cellist).

The composition is in three movements, of which the first is conventional: there is a slow introduction which leads to an *Allegro maestoso*. The characteristic features of the composer's mood are austerity and pomp. The second movement, an Intermezzo, is in melancholy vein, with the exception of a piquant village dance. The Finale is a Rondo, which is prefaced by a passage for the solo 'cello.

Lalo was sixty-five years old when his opera, "Le Roi d'Ys," brought

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him fame in the city where he had so long worked bravely for musical righteousness. The Muse whom he loved, and to whom he was faithful all his life, rewarded him platonically.

Born of a highly respectable family, which went from Spain to Flanders in the sixteenth century, Lalo studied chiefly with Baumann at Lille, and with Schulhoff, the pianist, and Crèveœur at Paris. He was not long at the Paris Conservatory, which he entered to take violin lessons of Habeneck. As a composer, Lalo began by devoting himself to chamber music, which was then (1855) cultivated but little in France. He joined the Armingaud-Jacquard Quartet and played the viola. His chief works are "Symphonie Espagnole" for violin and orchestra (1875); "Fantaisie Norvegienne" for violin and orchestra (1878), part of which appears in the "Rapsodie Norvegienne" for orchestra (1879); "Concerto Russe" for violin and orchestra (1880); Symphony in G minor (1887); concerto for violin and orchestra (1874); three trios for piano, violin, and 'cello; quartet in E-flat (1859), which was rewritten and published in 1888; sonata for piano and violin; sonata for piano and 'cello; concerto for piano and orchestra (1889). His works for the stage are "Fiesque," opera in three acts, which was never performed; "Namouna," ballet in two acts (Opéra, Paris, March 6, 1882), from which three suites were made for concert use; "Le Roi d'Ys," opera in three acts (Opéra-Comique, Paris, May 7, 1888); "Nero," pantomime-spectacle (Hippodrome, Paris, March 28, 1891); "La Jacquerie," opera in four acts, completed by Coquard (Monte Carlo, March 8, 1895; Opéra-Comique, Paris, Dec. 23, 1895). Lalo also wrote songs of peculiar grace, sincerity, and warmth.

Lalo was for a long time the victim of a hostile public and the hide-bound music critic. Hostile to any concession, compromise, or scheming, he was not the man to obtain a welcome from the managers of opera houses. He answered a ballet-master of the Opéra, when the latter advised him to take Adolphe Adam as a model: "Do you think I am going to make for you music like 'Giselle'?" Nor did Lalo ever deign to sign his name to salon music or to tunes without originality, that he might be popular with amateurs. "Now in France talent that is ahead of the contemporaneous ideal expiates harshly its boldness."

He was a slight man, and limped a little in his last years, for paralysis attacked him during the rehearsals of "Namouna"; but he was otherwise of a distinguished appearance. His eyes were bright, there was a good deal of color in his cheeks, his hair was snow white, "his white beard and moustache reminded one of an Austrian diplomat," and he was fastidious in his dress. His judgment of his contemporaries was spiced with a wit that was not always free from malice. He had an unfavorable opinion of much of the music heard in opera houses, but he was not influenced unduly by German theories concerning the music-drama, for his



temperament was French, and he loved frankness and clearness in the expression of musical thoughts. Lamoureux, the conductor, was one of his oldest friends, and through his affection Lalo's orchestral works were frequently and carefully performed.

Georges Servières wrote of Lalo: "As a writer for orchestra, he possessed in high degree the sense of color. Even after Berlioz, Wagner, and Saint-Saëns, he found out new combinations of timbres. His melodic invention, inclined to be curt, lends itself poorly to rational development, although in the Concerto in C minor the *Andante* is built on the simple phrase of two repeated notes. When he held firmly to an orchestral idea, it was hard work for him to draw from it subsidiary ideas. It was easier for him to write an orchestral suite or rhapsody than to plan a symphony. Harmonic richness, ingenious contrapuntal embroidery, flexible transformations of rhythm, and absence of affectation give to his ideas a most refined elegance. Perhaps he was too fond of certain diatonic groups, of certain repeated melodic figures, of motives with analogous rhythms; and his thematic development is often, for the sake of avoiding vulgarity, a little overworked, and the transitions are sometimes brusque and stiff. But even these faults contribute to the music of Lalo a special savor which musicians of fine feeling will always appreciate. The qualities of the man are in his music. Witty, he sowed wit with full hand; reserved and scrupulously 'correct,' he was precise and elegant in composition. His work displays strongly marked dramatic feeling, sentiment, chaste tenderness, bursts of burning passion, and an originality characterized by choice of harmonies, picturesqueness of rhythms, brilliant or delicately shaded orchestral colors."

SYMPHONIC POEM, NO. 7, "FEST-KLANGE" . . . . . FRANZ LISZT.

(Born at Raiding near Ödenburg (Hungary), Oct. 22, 1811; died  
at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed Nov. 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "*Ad nos, ad salutarem undam*,"—from Meyerbeer's "Prophète,"—for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the

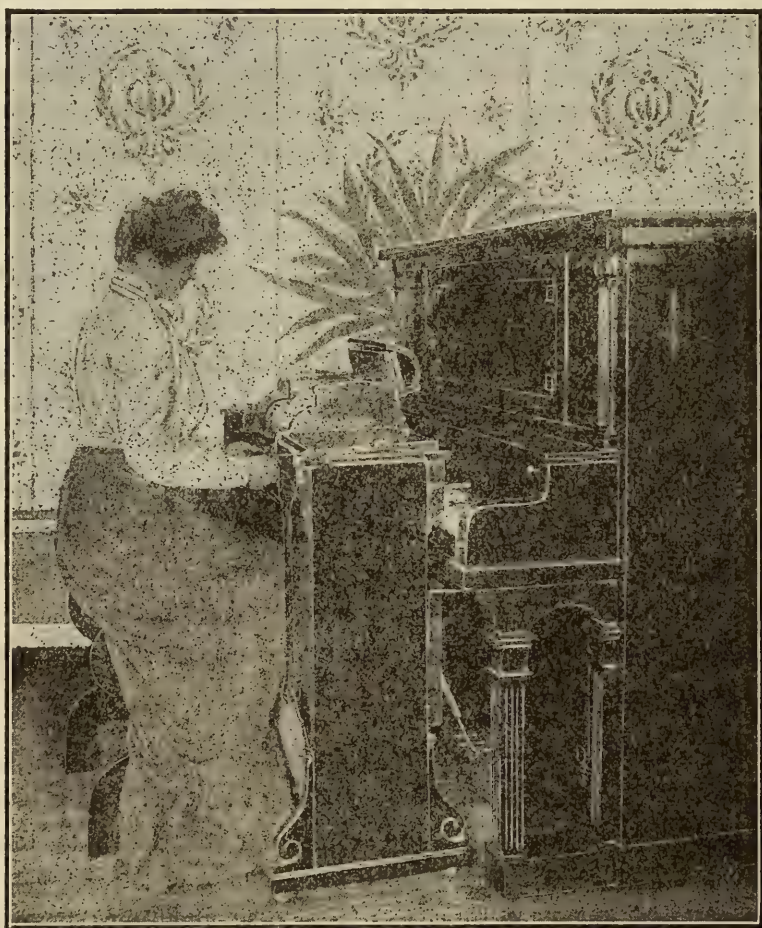
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purposes of poetic music, which has for its aim the reproduction and reinforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the symphonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named Symphonic Poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of expectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,—a coronation,—something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness, Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, Nov. 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the



sentences: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klange" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.

**SYMPHONY IN A MAJOR, No. 7 . . . . . BEETHOVEN.**

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a

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concert,—a concert “for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau.”

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The program was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; “Wellington's Sieg.” The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,006 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave “extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven.” Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. “Beethoven told them to take their parts home and practise them; then the passage would surely go.” It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, “Pastoral,” to his sixth symphony. He went so far as to sketch a simple program, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: “Rather the expression of the received impression than painting.” Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony; another, a new “Eroica.” Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this program: “Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast.” Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the *Andante* pictured a procession in an old cathedral or in the catacombs; while Dörenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him



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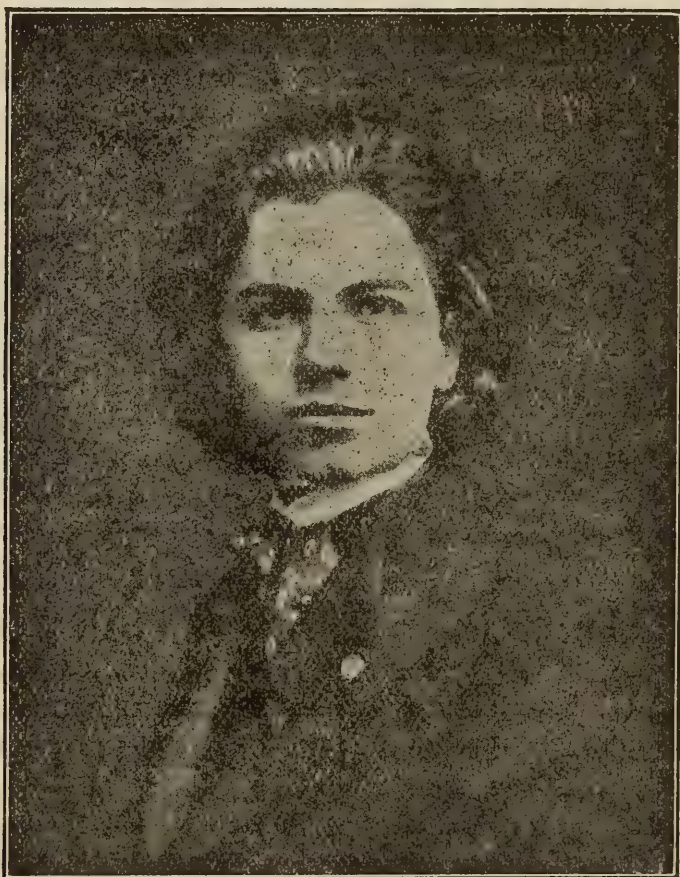
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by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch. But now comes Hans Huber with his "Böcklin" symphony, with movements which are supposed to translate into tones certain pictures by that fantastic painter.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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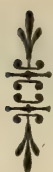
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Act. (Paris Version)
- "Die Meistersinger" . . . . . Walther's Prize Song
- Intermission.
- "Die Götterdämmerung" . . . Siegfried's Parting from Brünnhilde  
Siegfried's Death  
Funeral March  
Closing Scene
- 

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I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

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Believe me, gentlemen,

Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

OSSIP GABRILOWITSCH.

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CHICAGO.



OVERTURE, BACCHANALE, AND SCENE IN THE VENUS MOUNTAIN, FROM  
"TANNHÄUSER," ACT I., SCENES I AND 2.

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on Oct. 19, 1845. The hero was impersonated by Joseph Alois Tichatschek (1807-86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804-60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. She accepted the part of Venus as a friendly act toward him. The music itself was repugnant to her, and she said frankly: "I do not know how to make anything out of it." Yet the tradition has come down to us that her Venus was unapproachable and never to be forgotten.

This extraordinary woman was not a singer: she was a play-actress, who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélaré's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a *mænad*. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Burde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

"Tannhauser," opera in three acts, book translated into French by Charles Nuitter, was produced at the Opéra, Paris, March 13, 1861. The story of the first performance, of the opposition of the Jockey Club, of the tumultuous scenes, of the withdrawal of the opera after three performances, is familiar to all students of Wagner, opera in general, and Parisian manners. They that wish to read the tale told without heat and with an accuracy that is the result of patient investigation and exploration should consult Georges Servières's "Tannhäuser à l'Opéra en 1861" (Paris, 1895). It is enough to say that the Princess Metternich begged of Napoleon III. as a personal favor that "Tannhäuser" should be put upon the stage of the Opéra. Alphonse Royer, the manager, was ordered to spare no expense. And remarkable concessions were made,— as the permission to introduce a German singer.

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# PIANOS



The first Tannhäuser at Paris was Albert Niemann (1831—), one of the most distinguished of Wagnerian singers. (He visited the United States in 1886–87, and made his début at New York, Nov. 10, 1886, as Siegmund.) He studied the part in French with Obin, who declared that he was a most intelligent pupil. "When he came to Paris, his German accent was very pronounced." Niemann, by the way, had taken singing lessons of Duprez before this. "All his *d*'s were *t*'s, his *f*'s were *v*'s, his *b*'s were *p*'s, and his *p*'s were *b*'s. He gained enormously in three weeks." He was always known as a devoted admirer of Wagner; and a story told by Émile Ollivier, in his "*L'Empire Libéral*," vol. v (1900), seems incredible. Ollivier states that Niemann saw the storm coming, foresaw the angry mob, was frightened, and told Scudo that he would withdraw from the opera if he himself would be let alone. If this story came from Scudo, it is hardly worth a thought; but we know from other sources that Niemann "had been intimidated by hostile influences," and "created a sensation" at rehearsal by refusing to sing the new version of his scene with Venus. Wagner himself wrote to Mme. Street that he was not sure of his tenor. Niemann was engaged at a salary of six thousand francs a month. Tedesco, the creator of Venus in the Paris version, received the same sum.

Fortunata Tedesco, of Mantua, may still be remembered by the oldest opera-goers of this city, for in 1847 she drew all men unto her at the Howard Athenæum. She was twenty-one years old when she came here as a member of the Havana Opera Troupe. When she sang, the seats commanded a premium of \$4 or \$5. It was in "*Ernani*" that she shone with dazzling brilliance, although she also appeared in "*Norma*," "*Saffo*," "*The Barber of Seville*," and as Romeo. Colonel W. W. Clapp tells us, in his "*Record of the Boston Stage*," that the honors paid to her "attained their greatest excess in the casting at her feet of a warm admirer's hat and cane, in token of his own entire prostration."

Richard Grant White, whose appreciation of women was not confined to the heroines of Shakespeare, thus describes her:—

"Tedesco was a great, handsome, ox-eyed creature, the picture of lovely laziness until she was excited by music; and then she poured out floods, or rather gusts, of rich, clear sound. She was not a great artist, but her voice was so copious and so musical that she could not be heard without pleasure, although it was not of the highest kind." . . .

She had improved when she arrived at Paris in 1851, for Arthur Pongin, an excellent judge of vocal art, praised not only her form and face of ideal beauty, but her "admirable voice, her great knowledge of the art of singing, her intense passion, her indisputable command over the emotions. . . . She was a singer of very great talent, a virtuoso who possessed the skill and the intelligence of a lyric tragedian." And she was versatile, for she shone in comedy as well as tragedy.

She created the part of Venus at her birth, but she was thirty-five when she appeared as Wagner's ideal. Wearied by the endless rehearsals,—there were one hundred and sixty-four in all,—she grew impatient, and she was with difficulty restrained from marking Wagner's face with her nails.

The criticisms were as a rule favorable, so far as the singers were concerned. Léon Leroy was not satisfied with Niemann, "whose voice," he wrote, "is worn out in the upper register, and he therefore seizes the occasion to send forth from time to time inhuman sounds." Nor was he pleased with Tedesco: "She is reduced to low tones: the rest of her voice vanished during the rehearsals." Gasperini confirms this last state-

ment: "The changes in the scene of Venus compelled Tedesco to begin again the study of her part, and the difficulties of intonation had tired her voice."

Important changes were made for this performance at Paris. Wagner bravely refused to introduce a ballet in the second act, although he knew that this refusal would anger the Jockey Club, but he introduced a long choreographic scene in the first act, he lengthened the scene between Venus and Tannhäuser, and he shortened the overture by cutting out the return of the pilgrims' theme, and making the overture lead directly into the Bacchanale. He was not satisfied with the first scene as given in Germany, and he wrote Liszt in 1860: "With much enjoyment I am rewriting the great Venus scene, and intend that it shall be greatly benefited thereby. The ballet scene, also, will be entirely new, after a more elaborate plan which I have made for it."

The ballet was not given as Wagner had conceived it. The ballet-master in 1861 was Petipa, who in 1895 gave interesting details concerning Wagner's wishes and behavior. The composer played to him most furiously the music of the scenes, and gave him a sheet of paper on which he had indicated the number of measures affected by each phase of the Bacchanale.

Petipa remarked: "Wagner was well satisfied, and he was by no means an easy man. *Quel diable d'homme!*"

In spite of what Petipa said in his old age, we know that Wagner wished more sensual spirit, more amorous ardor. The ballet-master went as far in this respect as the traditions and customs of the Opéra would allow. He did not put on the stage two *tableaux vivants* at the end of the Bacchanale, "The Rape of Europa," "Leda and the Swan," although they were considered. To spare the modesty of the ballet girls, these groups were to be formed of artists' models. This idea was abandoned after experiments. Cambon made sketches of the mythological scenes, and these were photographed and put on glass, to be reproduced at the performance. The proofs are still in the archives of the Opéra, but they were not used.

The friends of Wagner blamed Petipa for his squeamishness. Gasperini wrote: "Unfortunately, the *divertissement* arranged by M. Petipa

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does not respond to the music. The fauns and the nymphs of the ballet do not have the appearance of knowing why they are in the Venusberg, and they dance there with as much dignity as though they were in the 'Gardens of the Alcazar,' the delight of 'Moorish kings.'" Gasperini in another article commented bitterly on this "glacial" performance, this "orgy at a young ladies' boarding-school."

(The *tableaux vivants* were first seen at the performance of "Tannhäuser" in Vienna, Nov. 22, 1875.)

"Tannhäuser" was revived at the Opéra, May 13, 1895, with Van Dyck as Tannhäuser and Lucienne Bréval as Venus. There were 33 performances that year, 19 in 1896, 7 in 1897, 7 in 1898, 16 in 1899.

Miss MILKA TERNINA was born Dec. 19, 1864, at Vezisce in Croatia. She studied first at Agram, then at Vienna under Gänsbacher. She made her first appearance on the stage at Leipsic as Elisabeth in June, 1883. She went to Graz in 1884 and sang there for two years. From 1886 to 1890 she was at Bremen. She joined the company of the Munich Royal Opera House in 1890. Her first appearance in the United States was at Boston, Feb. 4, 1896, as Brünnhilde in "Die Walküre." Since then she has sung here the parts of Elisabeth, Brünnhilde in "Siegfried," Isolde, Valentine, Senta, Sieglinde, Floria Tosca. Her first appearance at these concerts was Feb. 10, 1900, when she sang an aria from "Fidelio" and in the final scene of "Götterdämmerung."

Mr. ELLISON VAN HOOSE, who appears at these concerts for the first time, was born at Murfreesboro, Tenn., Aug. 18, 1869. He studied in New York for five years with Perry Averill; and he has also studied with Bouhy of Paris, Wood of London, Emil Fischer, and Isadore Luckstone. He was known as a choir singer until 1897, when he joined the Damrosch-Ellis Opera Company. He was also with the Ellis Company of 1898-99, and sang in this city. His first appearance in opera was at Philadelphia, Dec. 11, 1897, as Walther in "Tannhäuser." Mr. Van Hoose sang in London orchestral concerts in 1898 and 1899.

#### WALTHER'S PREISLIED, FROM "DIE MEISTERSINGER VON NÜRNBERG," FINAL SCENE.

When "Die Meistersinger" was first performed at Munich, June 21, 1868, the part of Walther was created by Franz Nachbaur, who, born March 25, 1835, at Schloss Giessen, sang at several opera houses before he was engaged at Munich (1866), where he remained in active service until 1890. He was a pupil of Pischek and Lamperti. His voice was one of peculiar beauty, and he sang with a distinction that might justly be called elegance. He had a dignified presence, an aristocratic bearing. He was a great favorite of Ludwig II.

The part of Walther was not intended originally for him. The tenor, Bachmann, borrowed from the Dresden Opera, was found inadequate, and Nachbaur was substituted, as Betz of Berlin was substituted for Kindermann in the part of Hans Sachs. These incidents provided ill-natured gossip before the performance,—that Bachmann had given up the part because it would ruin his voice, that Kindermann had abandoned his because it was impossible for any one to commit so many notes to memory, etc. Wagner himself wrote in a letter to Ferdinand Heine (March 28, 1868), "The Dresden tenor, Bachmann, who is certainly not my ideal, but, when all is said and done, is still the most promising substitute for the singer I should wish for Walther."

The following translation of the Preislied is by H. and F. Corder :—

Morgenlich leuchtend in rosigem Schein,  
Von Blüth' und Duft  
Geschwellt die Luft,  
Voll aller Wonnen,  
Nie ersonnen,  
Ein Garten lud mich ein.  
Dort unter einem Wunderbaum,  
Von Früchten reich behangen,  
Zu schau'n im sel'gen Liebestraum,  
Was höchstem Lust-verlangen  
Erfüllung kühn verhieß,  
Das schönste Weib,  
Eva im Paradies!

Abendlich dämmernd umschloss mich die  
Nacht;  
Auf steilem Pfad war ich genaht  
Zu einer Quelle reiner Welle,  
Die lockend mir gelacht;  
Dort unter einem Lorbeerbaum,  
Von Sternen hell durchschienen,  
Ich schaut' im wachen Dichtertraum  
Von heilig holden Mienen,  
Mich netzend mit dem edlen Nass,  
Das hehrste Weib,  
Die Muse des Parnass!

Huldreichster Tag dem ich aus Dichter's  
Traum erwacht!  
Das ich erträumt, das Paradies,  
In himmlisch neu verklärter Pracht  
Hell vor mir lag,  
Dahin lachend nun der Quell den Pfad  
mir wies,  
Die, dort geboren,  
Mein Herz erkoren,  
Der Erde lieblichstes Bild,  
Als Muse mir geweiht so heilig ernst  
als mild,  
Ward kühn von mir gefreit;  
Am lichten Tag der Sonnen,  
Durch Sanges Sieg gewonnen  
Parnass und Paradies!

Morning was gleaming with roseate light,  
The air was filled  
With scent distilled  
Where, beauty beaming  
Past all dreaming,

A garden did invite.  
Wherein beneath a wondrous tree,  
With fruit superbly laden,  
In blissful love-dream I could see  
The rare and tender maiden  
Whose charms, beyond all price,  
Entranced my heart,  
Eva, in Paradise.

Evening was darkling and night closed  
around;  
By rugged way  
My feet did stray  
Toward a mountain,  
Where a fountain  
Enslaved me with its sound;  
And there, beneath a laurel tree,  
With starlight glinting under,  
In waking vision greeted me  
A sweet and solemn wonder;  
She tossed on me the fountain's dews,  
That woman fair,  
Parnassus' glorious Muse!  
Thrice happy day,

To which my poet's trance gave place!  
That Paradise of which I dreamed  
In radiance new before my face  
Glorified lay.

To point the path the brooklet streamed  
She stood beside me  
Who shall my bride be,  
The fairest sight earth ere gave;  
My Muse to whom I bow,  
So angel sweet and grave,  
I woo her boldly now,  
Before the world remaining,  
By might of music gaining  
Parnassus and Paradise.

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SIEGFRIED'S PARTING FROM BRÜNNHILDE, FROM "TWILIGHT OF THE GODS," PROLOGUE, SCENE 2.

The first performance of this music-drama was at Bayreuth, Aug. 17, 1876. The part of Brünnhilde was created by Amalie Materna. Georg Unger was the first Siegfried. Unger (1837-87) was born at Leipsic, studied theology, but went on the stage in 1867. He sang in many cities, and from 1877 to 1881 he was a member of the Leipsic company.

The original text of "Die Götterdämmerung" was written in 1848, and the title was "Siegfried's Tod." This text was remodelled before 1855. The score was finished in 1874.

Siegfried braved the flames, awakened and won the sleeping Brünnhilde. In this scene he farewells her, to seek adventures and deeds of derring-do.

The prose translation is by Mr. W. F. Apthorp.

BRÜNNHILDE.

Zu neuen Thaten,  
Theurer Helde,  
wie lieb' ich dich —  
liess' ich dich nicht?  
Ein einzig Sorgen  
macht mich säumen:  
dass dir zu wenig  
mein Werth gewan!

Was Götter mich wiesen,  
gab ich dir:  
heiliger Runen  
reichen Hort;  
doch meiner Starke  
mädlichen Stamm  
nam mir der Held,  
dem ich nun mich neige.  
Des Wissensbar —  
doch des Wunsches voll;  
an Liebe reich —  
doch ledig der Kraft:  
mög'st du die Arme  
nicht verachten,  
die dir nur gönnen —  
nicht geben mehr kan!

SIEGFRIED.

Mehr gab'st du, Wunderfrau,  
als ich zu wahren weiss:  
nicht zürne, wenn dein Lehren  
mich unbelehret liess!  
Ein Wissen doch wahr' ich wohl:  
dass mir Brünnhilde lebt;  
eine Lehre lernt' ich leicht:  
Brünnhilde's zu gedenken!

BRÜNNHILDE.

Willst du mir Minne schenken,  
gedenke deiner nur,  
gedenke deine Thaten!  
Gedenke des wilden Feuers,  
das furchtlos du durchschrittest,  
da den Fels es rings umbrann —

SIEGFRIED.

Brünnhilde zu gewinnen!

BRÜNNHILDE.

Gedenk' der beschildeten Frau,  
die in tiefem Schlaf du fandest,  
der den festen Helm du erbrach'st —

BRÜNNHILDE.

How could I love thee, dear hero, did I  
not let thee go to new deeds? Only one  
care gives me pause: that my worth has  
won too little for thee.

What the gods have taught me I have  
given to thee: a rich treasure of holy  
runes; but the maidenly source of my  
strength has been taken from me by the  
hero before whom I now bow down.

Void of knowledge — yet full of wishes;  
rich in love — yet bereft of strength: do  
not despise poor me, who can only favour  
thee — but no longer give!

SIEGFRIED.

More hast thou given, wonder-woman,  
than I know how to keep: do not frown if  
thy teaching has left me untaught! Yet  
the knowledge of one thing I keep well:  
that Brünnhilde lives for me; one lesson I  
easily learnt: to remember Brünnhilde!

BRÜNNHILDE.

Wilt thou give me love, remember only  
thyself, remember thy deeds! Remember  
the wild fire thou strodest through un-  
daunted, as it burnt around the rock —

SIEGFRIED.

To win Brünnhilde!

BRÜNNHILDE.

Remember the shielded woman whom  
thou foundest in deep sleep, whose close  
helmet thou brokest open —

SIEGFRIED.

Brünnhilde zu erwecken!

BRÜNNHILDE.

Gedenk' der Eide  
die uns einen;  
gedenk' der Treue,  
die wir tragen;  
gedenk' der Liebe,  
der wir leben:

Brünnhilde brennt dann ewig  
heilig in deiner Brust! —

SIEGFRIED.

Lass' ich, Liebste, dich hier  
in der Lohe heiliger Hut,  
zum Tausche deiner Runen  
reich' ich diesen Ring.  
Was der Thaten je ich schuf,  
dess' Tugend schliesst er ein;  
ich erschlug einen wilden Wurm,  
der grimmig lang' ihn bewacht.  
Nun wahre du seine Kraft  
als Weihe-Gruss meiner Treu'!

BRÜNNHILDE.

Ihn geiz' ich als einziges Gut:  
für den Ring nun nimm auch mein Ross!  
Ging sein Lauf mit mir  
einst kühn durch die Lüfte —  
mit mir  
verlor es die mächt'ge Art;  
über Wolken hin  
auf blitzenden Wettern  
nicht mehr  
schwingt es sich muthig des Weg's.  
Doch wohin du ihn führ'st  
— sei es durch's Feuer —  
grauenlos folgt dir Grane;  
denn dir, o Helde,  
soll er gehorchen!  
Du hüt' ihn wohl;  
er hört dein Wort: —  
o bringe Grane  
oft Brünnhilde's Gruss!

SIEGFRIED.

To awaken Brünnhilde!

BRÜNNHILDE.

Remember the oaths that unite us;  
remember the faith we bear; remember  
the love we live for: then will Brünnhilde  
forever burn sacred in thy breast! —

SIEGFRIED.

If I leave thee, dearest, here in the  
sacred guardianship of the flames, in ex-  
change for thy runes I offer thee this ring.  
What of deeds I ever have done, it encloses  
their virtue; I slew a wild worm who had  
long grimly watched over it. Now guard  
thou its power as the consecrated greeting  
of my constancy!

BRÜNNHILDE.

I covet it as my only possession; for  
the ring take thou now also my steed!  
Tho' his course once bore me bravely  
through the air, — with me he has lost his  
mighty breed; no more shall he fearlessly  
wend his flight over clouds and lightning  
storms.

Yet whithersoever thou ledest him —  
were it through the fire — Grane shall fol-  
low thee without fear; for, thee alone, O  
hero, shall he obey! Keep thou him well;  
he hears thy word: — Oh, bring Grane  
often Brünnhilde's greeting!

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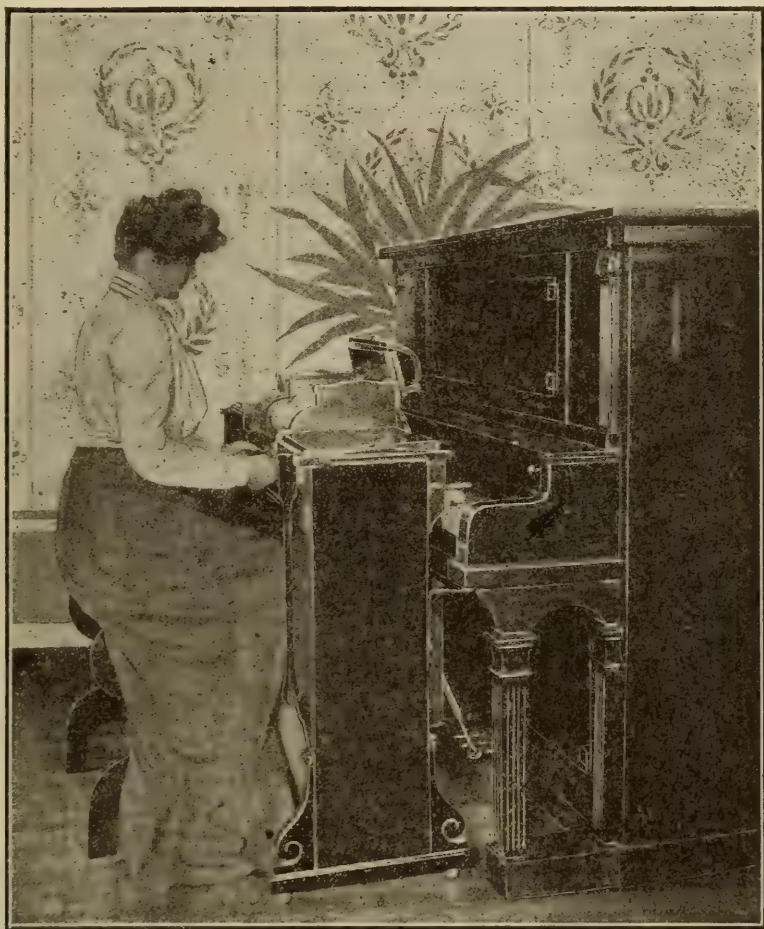
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SIEGFRIED.

Durch deine Tugend allein  
soll so ich Thaten noch wirken?  
Meine Kämpfe kiestest du,  
meine Siege kehren zu dir?  
Auf des Rosses Rücken,  
in deines Schildes Schirm,  
nicht Siegfried acht' ich mich mehr:  
ich bin nur Brünnhilde's Arm!

BRÜNNHILDE.

O wär' Brünnhild' deine Seele!

SIEGFRIED.

Durch sie entbrennt mir der Muth.

BRÜNNHILDE.

So wär'st du Siegfried und Brünnhilde.

SIEGFRIED.

Wo ich bin, bergen sich beide.

BRÜNNHILDE.

So verödet mein Felsensaal?

SIEGFRIED.

Vereint fasst er uns zwei.

BRÜNNHILDE.

O heilige Götter,  
hehre Geschlechter!  
Weidet eu'r Aug'  
an dem weihvollen Paar!  
Getrennt — wer mag es scheiden?  
Geschieden — trennt es sich nie!

SIEGFRIED.

Heil dir, Brünnhild',  
prangender Stern!  
Heil, strahlende Liebe!

BRÜNNHILDE.

Heil dir, Siegfried,  
siegender Stern!  
Heil, strahlendes Leben!

BEIDE.

Heil! Heil!

The orchestral prelude is descriptive of surprise.

SIEGFRIED.

Shall I henceforth achieve deeds through  
thy virtue alone? Dost thou choose my  
battles, do my victories belong to thee?  
On thy steed's back, under the shelter  
of thy shield, I no longer deem myself  
Siegfried: I am but Brünnhilde's arm!

BRÜNNHILDE.

O were Brünnhild' thy soul!

SIEGFRIED.

Through her does my courage kindle.

BRÜNNHILDE.

So art thou Siegfried and Brünnhilde.

SIEGFRIED.

Where I am, both are.

BRÜNNHILDE.

Does my rocky hall thus fall desolate?

SIEGFRIED.

United it holds us both.

BRÜNNHILDE.

O holy gods, sublime races!

Feast your eyes on this devoted pair!  
Sundered — who can separate it? Sepa-  
rated — it shall never be sundered!

SIEGFRIED.

Hail to thee, Brünnhild', flashing star!  
Hail, beaming love!

BRÜNNHILDE.

Hail to thee, Siegfried, conquering star!  
Hail, beaming life!

BOTH.

Hail! Hail!

---

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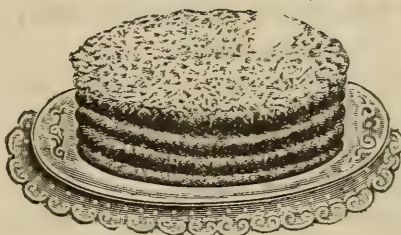
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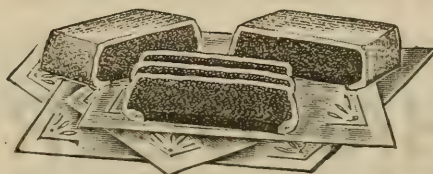
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SIEGFRIED'S DEATH, FROM "TWILIGHT OF THE GODS," ACT III., SCENE 2.

Brünnhilde had enchanted Siegfried so that no weapon could hurt him. She had omitted to protect his back; and when Hagen, the son of Alberich, the Nibelung, plots with Brünnhilde against the hero, the easy way of vengeance is shown him. Siegfried strays from the hunting party which was arranged for his death, listens to the bantering Rhine maidens, and does not shudder at their announcement that the ring is cursed, and will bring death upon him. Seated at meat by the river side, Siegfried tells the story of his adventures to his companions. He has no memory of Brünnhilde, but Hagen pours an antidote to the philter into his horn. And then Siegfried tells the tale of Gunther and the flaming mountain. Hagen plunges his spear into Siegfried's back. The hero falls, but he sees Brünnhilde in a vision, and he sings to her before he dies, is put on his shield and borne away.

SIEGFRIED.

Brünnhilde —  
heilige Braut —  
wach' auf! öff'ne dein Auge! —  
Wer verschloss dich  
wieder in Schlaf?  
Wer band dich in Schlummer so bang? —  
Der Wecker kam;  
er küsst dich wach,  
und über der Braut  
bricht er die Bande: —  
da lacht ihm Brünnhilde's Lust! —  
Ach, dieses Auge,  
ewig nun offen! —  
Ach, dieses Athems  
wonniges Wehem! —  
Süßes Vergehen —  
seliges Grauen —  
Brünnhild' bietet mir — Gruss! —

SIEGFRIED.

Brünnhilde — holy bride — awake! open  
thine eye! — Who has locked thee up  
again in sleep? Who has bound thee so  
affrighted in slumber? — The waker is  
come; he kisses thee awake, and again  
breaks his bride's bonds: — then Brünn-  
hilde's joy laughs to greet him! —  
Ah, that eye, now forever open! — Ah,  
the blissful wafting of that breath! —  
Sweet passing away — blissful awe —  
Brünnhilde bids me greeting! —

SIEGFRIED'S FUNERAL MARCH, FROM "TWILIGHT OF THE GODS," ACT III.,  
SCENE 2.

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-*

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*motive* which are associated with the hero or with the Volsung race. These motives are as follows: the Volsung motive, the death motive, the heroism of the Volsungs, the motive of sympathy (the scene between Siegmund and Sieglinde in the first act of "Die Walküre,") the love motive, the sword motive, glorification in death, the Siegfried motive, the motive of Siegfried the hero (a modification of Siegfried's horn call), the Brünnhilde motive. But constantly recurring throughout the piece is the death motive in the original minor, or in the major as "Glorification in Death."

FINAL SCENE FROM "TWILIGHT OF THE GODS," ACT III., SCENE 3.

The final scene is in the hall of the Gibichungs by the Rhine. Hagen returns with the hunting party, and announces the death of Siegfried by the tusk of a wild boar. The body is brought in. Gunther and Hagen fight over the ring, and Gunther is slain. Hagen attempts to take the ring from the dead man; but Siegfried's hand closes on it, and the hand raises itself and threatens. Brünnhilde enters, and, to use the words of Mr. George Bernard Shaw, "a funeral pyre is raised whilst she declaims a prolonged scena, extremely moving and imposing, but yielding nothing to resolute intellectual criticism except a very powerful and elevated exploitation of theatrical pathos, psychologically identical with the scene of Cleopatra and the dead Antony in Shakespeare's tragedy. Finally she flings a torch into the pyre, and rides her war-horse into the flame."

The translation into English prose is by Mr. W. F. Apthorp.

ORIGINAL GERMAN.

BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers  
jauchzenden Schwall!

Das ihr alle verriethet,  
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich  
greinen nach der Mutter,  
da süsse Milch sie verschüttet:  
doch nicht erklang mir  
würdige Klage,  
des höchsten Helden werth.

ENGLISH PROSE TRANSLATION.

BRÜNNHILDE.

[*Still at the back of the stage.*]

Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wailing for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

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GUTRUNE.

[Brünnhilde! Neid-erbos'te!  
Du brachtest uns diese Noth!  
Die du die Männer ihm verhetzttest,  
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!  
Sein Eheweib war'st du nie:  
als Buhlerin  
bandest du ihn.  
Sein Mannes-Gemahl bin ich,  
der ewige Eide er schwur,  
eh' Siegfried je dich ersah.

GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!  
Dass du das Gift mir riethest,  
das ihr den Gatten entrückt!  
Ach Jammer!  
Wie jäh nun weiss ich's,  
Brünnhild' war die Traute,  
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von SIEGFRIED ab, und beugt sich in Schmerz aufgelöst über GUNTHER'S Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.*]

[HAGEN steht, auf Speer und Schild gelehnt, in finstere Sinnen versunken, trotz-  
zig auf der äussersten anderen Seite.]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht SIEGFRIED'S betrachtet, wendet sie sich, mit feierlicher Erhebung, an die MÄNNER und FRAUEN.*]

Starke Scheite  
schichtet mir dort  
am Rande des Rhein's zu Hauf':

GUTRUNE.

[Brünnhilde! full of envious malice, thou  
broughtest us this sorrow! Thou who set  
the men upon him, woe that thou ever  
camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his  
wife; thou but bound'st him as a paramour.  
His wedded wife am I, to whom he swore  
eternal oaths ere Siegfried ever saw thee.

GUTRUNE.

[*In the most violent despair.*]

[Accursed Hagen! for counselling me  
the poison that took her husband from  
her! Oh woe! How harshly I now know  
that Brünnhilde was the beloved one whom  
he forgot through the potion!]

[*She turns away from SIEGFRIED full of abhorrence, and bends down in grief over GUNTHER'S body; she remains thus motionless until the end.—Long silence!*]

[HAGEN stands, leaning on his spear and  
shield, plunged in deep thought, on the ex-  
treme opposite side.]

BRÜNNHILDE.

[*alone in the middle of the stage: after gazing long at SIEGFRIED'S countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the MEN and WOMEN.*]

Heap up great logs to a pile there on the  
bank of the Rhine; let the glow flare high  
and bright that consumes the noble body



MRS. VIOLA C. WATERHOUSE.

It is worth noting how much of the music of the representative American composers, and particularly of the younger men of distinction, is being published by Oliver Ditson Company. A glance at their new series of analytical and thematic catalogs, just issued, of songs and piano music, and the portrait catalog of American composers (any or all of which will be sent upon request), partly tells the story.

And where the foremost composers go with their manuscripts singers go for their program material.

Among the latter is Mrs. Viola Campbell Waterhouse, the Boston soprano, and soloist with the Ridgway Concert Co., who sings W. Berwald's "Visions of Hope," Carlo Minetti's "One Day," Marie von Hammer's "A Rose Once Grew" and "Love's Doubt," C. Mawson-Marks' "The Little Dutch Garden," and James H. Rogers' "April Weather."

A475



hoch und hell  
 lod're die Gluth,  
 die den edlen Leib  
 des hehrsten Helden verzehrt! —  
 Sein Ross führet daher,  
 das mit mir dem Recken es folge:  
 denn des Helden heiligste  
 Ehre zu theilen  
 verlangt mein eigener Leib.—  
 Vollbringt Brünnhilde's Wort!

[*Die JÜNGEREN MÄNNER errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen: FRAUEN schmücken ihm mit Decken, auf die sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in dem Anblick der Leiche versunken.*]

Wie die Sonne lauter  
 strahlt mir sein Licht:  
 der Reinste war er,  
 der mich verrieth!  
 Die Gattin trügend  
 — treu dem Freunde —  
 von der eig'nen Trauten  
 — einzig ihm theuer —  
 schied er sich durch sein Schwert.—  
 Aechter als er  
 schwur keiner Eide;  
 treuer als er  
 hielt keiner Verträge;  
 laut'rer als er  
 liebte kein and'rer:  
 und doch alle Eide,  
 alle Verträge,  
 die treueste Liebe —  
 trog keiner wie er! —  
 Wiss't ihr wie das ward? —  
 O ihr, der Eide  
 ewige Hüter!  
 Lenkt eu'ren Blick

of the sublimest hero! — Lead his charger  
 hither, that it may follow the hero with me.  
 For my own body longs to share the hero's  
 most sacred honor.— Fulfil Brünnhilde's  
 wish!

[*The YOUNGER MEN erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; WOMEN adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the  
 sun: the purest was he that he betrayed me!  
 Deceiving his wife — true to his friend —  
 he sundered himself with his sword from his  
 own beloved — alone dear to him.— Truer  
 than he did no one swear oaths; more  
 faithfully than he did no one keep con-  
 tracts; more purely than he did no one  
 love: and yet all oaths, all contracts, the  
 truest love, did no man ever betray as he  
 did! —

Know ye how this came to pass? —

O ye, eternal guardians of oaths! guide  
 your glance upon my blossoming sorrow:  
 behold your eternal guilt! Hear my com-

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SCHUBERT.	Die Allmacht.	BERLIOZ.	Arioso of Marguerite, from "La
SCHUMANN.	Intermezzo.		Damnation de Faust."
"	In der Fremde.	"	L'Absence.
"	Stille Thranen.	"	Barcarolle.
"	Waldeggespräch.	SCHUBERT.	Du bist die Ruh'.
"	Der Nussbaum.	"	Auf dem Wasser zu singen.
		"	Die Sterne.

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Direction, C. L. GRAFF.

auf mein blühendes Leid:  
 erschaut eu're ewige Schuld!  
 Meine Klage, hör',  
 du hehrster Gott!  
 Durch seine tapferste That,  
 dir so tauglich erwünscht,  
 weihtest du den  
 der sie gewirkt,  
 dem Fluche dem du verfielst: —  
 mich — musste  
 der Reinste verrathen,  
 das wissend wurde ein Weib! —  
 Weiss ich nun was dir frommt? —

Alles! Alles!  
 Alles weiss ich:  
 alles ward mir nun frei!  
 Auch deine Raben  
 hör' ich rauschen:  
 mit bang erschniter Botschaft  
 send' ich die beiden nun heim.  
 Ruhe! Ruhe, du Gott! —

[*She winks to the MEN, SIEGFRIED'S  
 Leiche aufzuheben, und auf das Scheitge-  
 rüste zu tragen; zugleich zieht sie von SIEG-  
 FRIED'S Finger den Ring, betrachtet ihn  
 während des Folgenden, und steckt ihn  
 endlich an ihre Hand.*]

Mein Erbe nun  
 nehm' ich zu eigen. —  
 Verfluchter Reif!  
 Furchtbarer Ring!  
 Dein Gold fass' ich,  
 und geb' es nun fort.  
 Der Wassertiefe  
 weise Schwestern,  
 des Rheines schwimmende Töchter,  
 euch dank' ich redlichen Rath!  
 Was ihr begehrt,  
 ich geb' es euch:  
 aus meiner Asche  
 nehmt es zu eigen!  
 Das Feuer, dass mich verbrennt,  
 rein'ge vom Fluche den Ring:

plaint, thou greatest god! Through his  
 bravest deed, so serviceable and welcome  
 to thee, didst thou devote him who accom-  
 plished it to the dark power of destruction:  
 — the purest was destined to betray me,  
 that a woman should be filled with knowl-  
 edge! —

Do I know now what avails thee? —

I know all! all! all! All lies open be-  
 fore me! Thy ravens, too, have I heard  
 prophesying: with tremblingly longed-for  
 tidings do I now send the pair home.  
 Peace! peace, thou god! —

[*She beckons to the MEN to raise up SIEG-  
 FRIED'S corpse and bear it to the pyre; at  
 the same time she draws the Ring from SIEG-  
 FRIED'S finger, contemplates it during the  
 following, and at last puts it on her own.*]

I now take possession of my inheritance.  
 — Accursed hoop! Terrible Ring! I now  
 grasp thy gold, and now give it away. Ye  
 wise sisters of the water's deep, I thank  
 you for honest counsel! I give you what  
 ye desire: from my ashes take it for your  
 own! Let the fire that consumes me  
 cleanse the Ring from its curse: dissolve  
 it in the flood, and keep pure the bright  
 gold that was stolen from you for mis-  
 hap. —

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ihr in der Fluth  
löset ihn auf,  
und lauter bewahrt  
das lichte Gold,  
das euch zum Unheil geraubt.—

[*Sie wendet sich nach hinten, wo SIEGFRIED'S Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreißt einem MANNE den mächtigen Feuerbrand.*]

Fliegt heim, ihr Raben!  
Raun't es eurem Herren,  
was hier am Rhein ihr gehört!  
An Brünnhilde's Felsen  
fahr't vorbei:  
der dort noch lodert,  
weiset Loge nach Walhall!  
Den der Götter Ende  
dämmert nun auf:  
so — werf' ich den Brand  
in Walhall's prangende Burg.

[*Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei RABEN sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

[*Zwei JUNGE MÄNNER führen das Ross herein; BRÜNNHILDE fasst es, und entzäumt es schnell.*]

Grane, mein Ross,  
sei mir gegrüsst!  
Weisst du, mein Freund,  
wohin ich dich führe?  
Im Feuer leuchtend  
liegt dort dein Herr,  
Siegfried, mein seliger Held.  
Dem Freunde zu folgen  
wieherst du freudig?  
Lockt dich zu ihm  
die lachende Lohe? —  
Fühl' meine Brust auch  
wie sie entbrennt;  
helles Feuer  
das Herz mir erfasst:  
ihn zu umschlingen,  
umschlossen von ihm,  
in mächtigster Minne  
vermählt ihm zu sein! —  
Heiaho! Grane!  
Grüss' deinen Herren!  
Siegfried! Siegfried! Sieh!  
Selig grüsst dich dein Weib!

[*Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint.*]

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the MEN.*]

Fly home, ye ravens! tell your master  
what ye have heard here by the Rhine! fly  
past Brünnhilde's rock: direct him who  
flames there, direct Loge toward Valhalla!  
For the end of the gods now dawns: so  
throw I the brand into Valhalla's shining  
castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two RAVENS have flown up from the shore, and disappear in the background.*]

[*Two YOUNG MEN lead in her steed; BRÜNNHILDE takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest  
thou, friend, whither I lead thee? Shining  
there in the fire lies thy master, Siegfried,  
my blessed hero. Neigest thou joyfully  
to follow thy friend? Does the laughing  
flame lure thee to him? — Let my breast,  
too, feel how it burns; bright fire, take  
hold of my heart: to embrace him, em-  
braced by him to be wedded in mightiest  
love! — Heiaho! Grane! greet thy friend!  
Siegfried! Siegfried! my blessed greeting  
to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flames up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire.*]

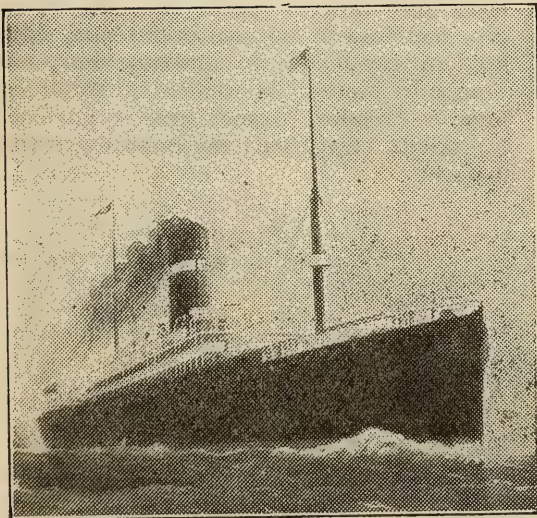
## RUSSIAN MUSIC.

[*From the Pall Mall Gazette.*]

A nation which actually possesses a music of its own is a rarity to contemplate in these times, even when international courtesies are part of the daily possessions of life. Russia, however, seems to stand among the exceptions, both in her producers and in her power, so far as music is concerned. She utters herself here and there without any prudent anticipation, even though the conclusion be foregone; she is in this respect without commonplace thought, still demanding recognition.

Mr. Wood has, in his Queen's Hall conjunction with Mr. Robert Newman, provoked thought, nevertheless, by reason of his Russian preferences. The experience is assuredly a new one, to listen to the untouched sincerity of musicians who have emerged from an immense solitude, as the tigers might creep from their places of rest. They seem to have hearkened to the outer world, and with the beating of their hearts to have fashioned something personal in musical ways.

The beating of the heart, the touchstone of the pulse, seems to the Russian composer to be the necessary inspiration of his being. He seems to hearken to life, to listen for the throb of things. And in the beginning you capture a Rubinstein, a man who has music at his heart without any restraint, a man with ambitions so great that he must call his pet symphony by the name of the unending waters of the earth, and yet



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with accomplishment so slender that in the result he is called a mere maker of platitudes, a weaver of commonplaces, a thinker of vain thoughts. But Russia, in the case just mentioned, found (one may say) a wastrel. He came first. He cleared the air, sent the dust to fly abroad, opened the gates, as they are opened in the last act of "Die Zauberflöte," when, after much trial, two lovers enter into their kingdom. And there-with came Tschaikowsky — a master, if the world ever had one.

Into how deep a musical sense of discovery Tschaikowsky penetrated will never be known. His record does not seem to fulfil all his power. He, too, was such a Russian as those to whom Mr. Henry Wood has been anxious recently to introduce us — a man of misery, with a sense of rhythm, a man who knew the melodic mania of life in its ultimate utterance, and yet who was able to buckle his soul to work in the proper spirit. He was the type of music as the world loves it.

We have said "as the world loves it" because there is a very broad distinction between work which the world loves, and that which the world admires. We very much doubt, for example, if Wagner's "Ring des Nibelungen" has been really *loved* by the world at large, even during all these years in which men have been allowed to admire its lovely intricacies. Therefore, it could not be essentially Russian. It did not belong to that purely Oriental and definitely melodic music which at once seizes the soul, and sweeps it into the limbo of things which remain, in their unconscious influence, altogether influential for emotional results, and recall Virgil's "lacrymæ verum." "Mentem mortalia tangunt."

To that quotation Russia and its music bring us again. The recent voices of the choirs that sing the Jewish hymns which mark the great Fast (recently fulfilled) contain that feeling, and touch the heart with just that sentiment. Even as Judaism in its essence has gone so far to conquer the world, so the music which has swept hitherward from the land of the Tsars has come to achieve its own particular victory. Mr. Henry Wood has taken it unto himself to educate us all to this point, and these few words are in furtherance of his most unadvertised intention.

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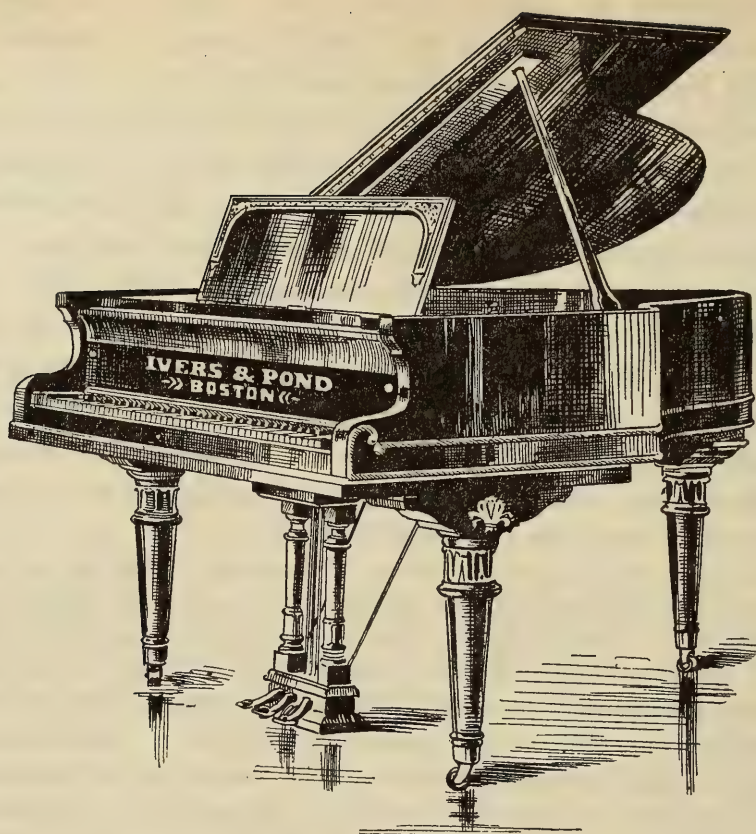
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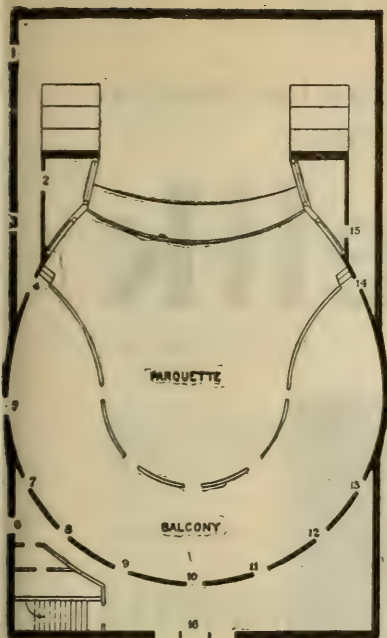
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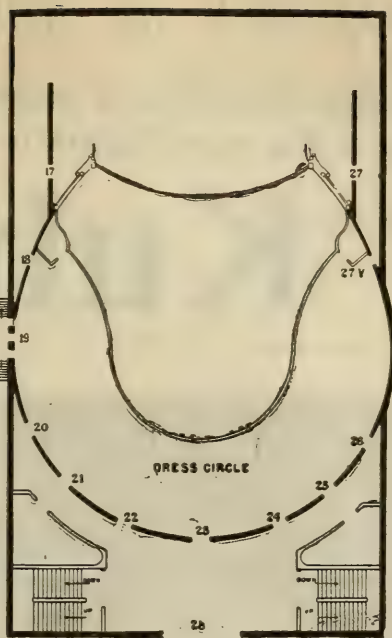
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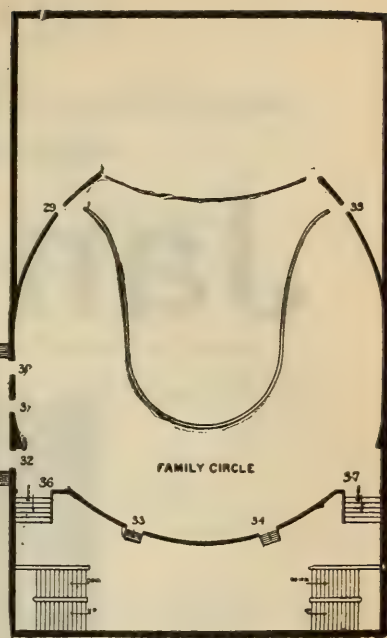




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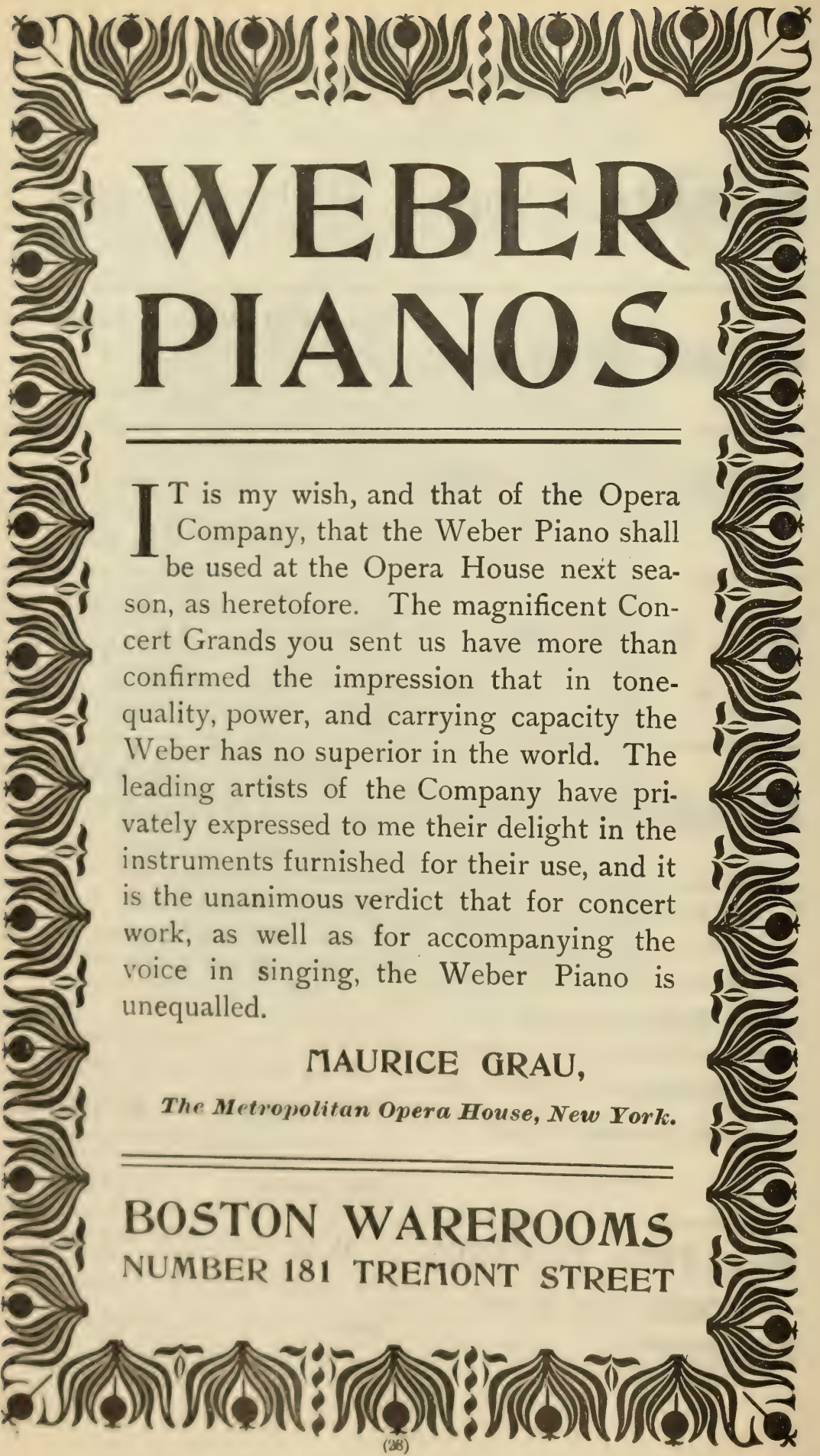
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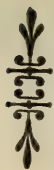
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First Concert  
Wednesday Evening, November 13  
At 7.45 sharp

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## PROGRAMME.

Robert Volkmann . . . Overture, "Richard III.," Op. 68

Edouard Lalo . . . Concerto for Violoncello and Orchestra  
Prelude. Allegro maestoso.  
Intermezzo.  
Introduction. Rondo.

Franz Liszt . . . Symphonic Poem, No. 7, "Festklaenge"

Hermann Götz . . . . . Symphony in F major, Op. 9  
I. Allegro moderato (F major)  
II. Intermezzo: Allegretto (C major)  
III. Adagio, ma non troppo lento (F minor)  
IV. Finale: Allegro con fuoco (F major)

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OVERTURE TO SHAKESPEARE'S "RICHARD III.," IN F-SHARP MINOR,  
OPUS 68 . . . . . ROBERT VOLKMANN.

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, Oct. 30, 1883.)

The unfortunate and unhappy Volkmann wrote an overture and incidental music for performances of Shakespeare's tragedy, "Richard III." The score and the parts of the overture were published in 1871. The rest of the music — entr'actes and incidental — appeared with a connecting text for performance in concert in 1882. Is there any record of a full performance of the music as an accompaniment to the drama? Volkmann himself tells us that, as a composer, he thought in this instance of a scenic arrangement that differs often from the order of scenes in the original drama. The overture was first played in Boston under Mr. Gericke, March 14, 1885.

Volkmann took for his hero the traditional Richard,— the scowling, misshaped, melodramatic, bloody Richard, dear to Shakespeare and robust play-actors. The Rev. Nathaniel Wanley thus described him in "The Wonders of the Little World" (Book I., chapter xiii. : "Of the Signal Deformity, and very Mean Appearance, of Some Great Persons, and Others") : "There was never a greater uniformity of body and mind than our own King Richard the Third, for in both he was equally deformed. He was low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, his face small and round, his complexion swarthy, and his left arm withered from his birth. Born, says Truffel, a monster in nature, with all his teeth, hair on his head, and nails on his fingers and toes. Those vices which in other men are passions in him were habits. His cruelty was not casual, but natural; and the truth of his mind was only lying and falsehood."

The latest English historians laugh at this boggy of tradition; but their genteel, straight-backed, and beneficent ruler, with his hair pleasingly combed, would never have inspired tragedy, symphonic poem, overture.

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Volkmann gave no program to his overture. Here he differed from Smetana, who admitted, yes, boasted that he could not compose music without a program, and wrote as follows to his friend Srb concerning his symphonic poem "Richard III." (Gothenburg, 1858): "You ask for an explanation? Whoever knows Shakespeare's 'Richard III.' can picture to himself the whole tragedy as he pleases while he listens to this music. I can say only this,—that in the very first measure I have embodied in music the character of Richard. The chief theme in all of its varied forms dominates the whole composition. I have attempted shortly before the finale to picture in musical colors the frightful dream of the monarch before the battle,—the dream in which all of the persons murdered by him come as ghosts at night, and tell of his approaching downfall. The end is the death of Richard. In the middle of the work his victory as ruler is portrayed, and then there is the story of his fall, even till the very end."

It was the catastrophe of the tragedy that moved Volkmann, and the overture may be said to be inspired by scenes iii. and iv. of Act V. I do not know whether Friedrich Brandes speaks with authority or fantastically; his explanation of the overture is as follows: The restless and perturbed Richard tosses and writhes in his tent on Bosworth Field. A theme goes crawling through the string quartet. The first ghost appears to fearful and mysterious music (clarinets, bassoons, trombones, gong), and Richard leaps wildly from his couch. An oboe wails.

"Give me another horse! bind up my wounds!  
Have mercy, Jesu! Soft! I did but dream."

But the ghosts smile on Richmond.

"The sweetest sleep and fairest-boding dreams  
That ever enter'd in a drowsy head  
Have I since your departure had, my lords."

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And the wailing theme now appears, soft and consoling, in the major.

The development (*Allegro*), announced by a new theme introduced by the violoncellos and imitated by violas and violins, is representative of the soliloquy of Richard:—

“Oh, no: alas! I rather hate myself  
For hateful deeds committed by myself.”

The wailing motive, broadened and enlarged, is prominent in the development.

The morning breaks; and now is blown thrice, but in dull, pale tones, the ghost theme. The flute takes up the wailing heard before from oboe and clarinet. As from afar is heard a lively tune, “an old English war song,” “The Campbells are comin’,” from flute, piccolo, clarinets, bassoons, drum, and triangle. The fight begins with leaps of the double-basses. There are trumpet signals. The battle theme joins the themes of apparition, wailing, and “The Campbells.” And at last is heard with terrible effect from trumpets and trombones the ghost theme, which closes with whirl of drums and stroke of gong. Richard is dead. Trumpets announce the approach of Richmond, the Conqueror. The prayer of the new king, a modification of the wailing theme, brings peace, and forgetfulness of the bloody days.

Thus in effect does Mr. Brandeis of Dresden explain this overture. It is doubtful whether Volkmann ever imagined such a specific program.

It is hardly necessary to point out the fact that “The Campbells are comin’” was no more heard on Bosworth Field than “The Marseillaise” at Cannæ or at Fontenoy. But what English tune might have been heard in 1485 for the benefit of future composers?

Music to “Richard III.” was written by G. A. Schneider (Berlin, 1828), overture, entr’actes, and incidental; Louis Schlösser (Darmstadt, 1835), overture, entr’actes, and incidental; Gieseke (composed in 1876, Würz-

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burg); Edward German for Mr. Richard Mansfield's revival (London, 1889). German's overture was played at the Crystal Palace, Feb. 22, 1890.

Overture, "Richard III.," by Isidor Rosenfeld (composed in 1860); overture by Anton Emil Titl (composed about 1870 at Vienna). Add the symphonic poem by Smetana, above mentioned.

Operas with Richard as hero: "Richardus impius Angliae rex," Latin drama, with music by Eberlin (Salzburg, 1750, performed by students); "Riccardo III.," by Meiners (Milan, 1859); "Riccardo III.," by Canepa (Milan, 1879); and "Richard III.," music by Salvayre (in Italian at St. Petersburg, 1883; in the original French at Nice, 1891).

The book of Salvayre's opera is an extraordinary thing. The librettist, Blavet, does not allow Richard to die on the battlefield: he reserves him for a more horrible fate. The last scene begins with shouts of populace near a cathedral: "*Hurrah pour Richmond!*"

Richard, a high baritone, is exceedingly distressed by the pleasure of his enemies, and determines to die on the cathedral steps, but, like Charles II. and Tristan, he is a long time a-dying. These are his last, positively last words: "*La mort, la belle affaire! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Le Roi Richard est un grand Roi!*"

They that would know the hopes excited by Volkmann when his once famous Trio appeared should read von Bülow's article, republished in the collection "Ausgewählte Schriften," made by Marie von Bülow (Leipsic, 1896). Appreciative and discriminating is the article by Louis Ehlert. (The translation is by Helen D. Tretbar.) I quote from the conclusion:—

"And first of all we must premise that Volkmann's is a genuine musical nature. He is not, like so many an other one, an accidental musician: he became a musician because he could be nothing else. But the history of his development does not include him among those whom a higher power has protected against going astray and endowed with all the armament with which it arms its prophets. His is the history of those innumerable art-existences that move in uncertainty and along obscure paths towards their aim, full of ideals, upright, and strong, but content at times, when travel-weary, to seek a refuge above which the stars do not shine. A strange land, full of heating, stinging elements, early gave him shelter; and amid these surroundings his real youth was passed. Foreign culture, strange customs, and alien blood stood sponsors to his genius. And his originality took root in this singular mixture of the German and Magyar nature.

"In his earliest days he bestows upon the world a splendid work, and then, full of contradictions and restless, desponding in his passion and passionate in his despondency, he departs from his career, so gloriously begun, enters upon new walks, disports himself in all saddles upon all roads, and rises in his manhood to the height of several healthy, able efforts, but without ever accomplishing anything that might rank at the side of his first genial creation. An inexplicable, oftentimes uncomfortable, lack of clear perception concerning himself and the nature of his gifts, drives him from his legitimate endeavors to unnatural ones. . . . He has been termed the 'Hungarian Gade,' a title representing the truth. They



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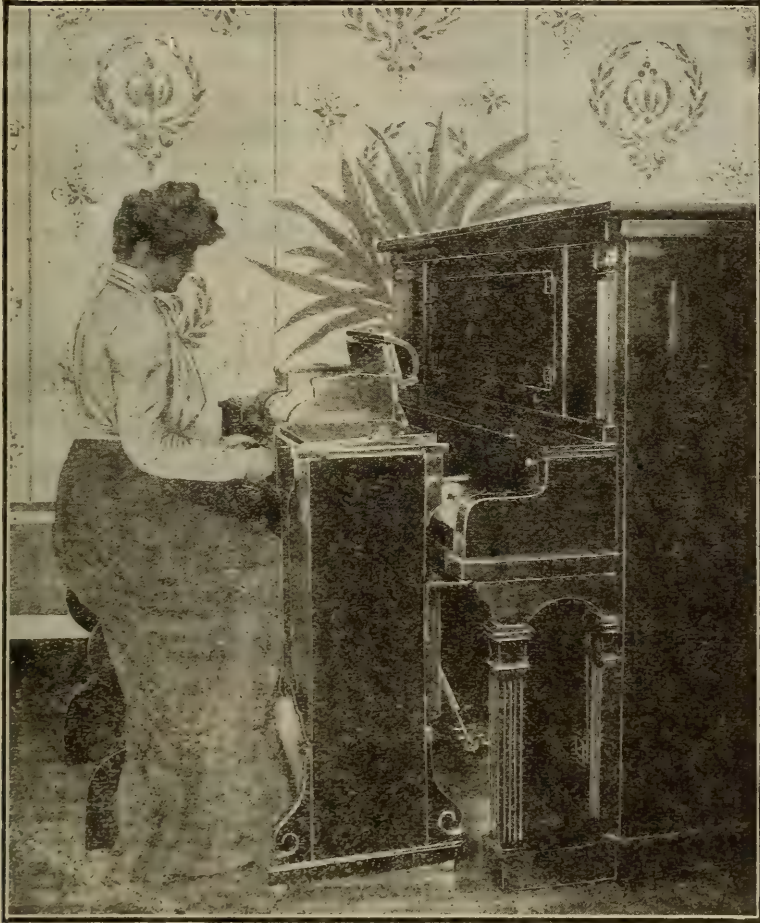
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are both colorists, although Volkmann designs with more force than Gade, while the latter exerts a greater charm through his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his hearing to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position on the art firmament would be a higher one than that of many others who now consider themselves entitled to look down upon him. The existing musical tone of an age may not be wilfully raised or lowered: we must accommodate ourselves to the given tone, and take our stand at that desk of the great art-orchestra for which nature has designed us. He who has been called as a flute-player must never desire to strike the kettle-drum. Volkmann's real and unmistakable domain is the lyric-instrumental. . . . In bold and passionate styles, and even in humor, in its deepest significance, he is often successful. When he errs, it is the error of a noble man, to whose nature every illegitimate speculation is foreign."

This article was written before the publication of the overture "Richard III."

#### CONCERTO FOR 'CELLO AND ORCHESTRA . . . . ÉDOUARD LALO.

(Born at Lille, Jan. 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, Dec. 9, 1877. The 'cellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house, a fate reserved, according to a curious tradition, for oboe-players, distinguished or mediocre. Fischer played this concerto in several European cities in 1878. The first performance in Boston was at a Symphony concert, Oct. 21, 1899 (Miss Elsa Ruegger, 'cellist).

The composition is in three movements, of which the first is conventional: there is a slow introduction which leads to an *Allegro maestoso*. The characteristic features of the composer's mood are austerity and pomp. The second movement, an Intermezzo, is in melancholy vein, with the exception of a piquant village dance. The Finale is a Rondo, which is prefaced by a passage for the solo 'cello.

Lalo was sixty-five years old when his opera, "Le Roi d'Ys," brought him fame in the city where he had so long worked bravely for musical righteousness. The Muse whom he loved, and to whom he was faithful all his life, rewarded him platonically.

Born of a highly respectable family, which went from Spain to Flanders in the sixteenth century, Lalo studied chiefly with Baumann at Lille, and with Schulhoff, the pianist, and Crèveœur at Paris. He was not long at the Paris Conservatory, which he entered to take violin lessons of Habeneck. As a composer, Lalo began by devoting himself to chamber music, which was then (1855) cultivated but little in France. He joined



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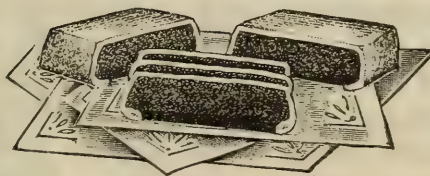
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the Armingaud-Jacquard Quartet and played the viola. His chief works are "Symphonie Espagnole" for violin and orchestra (1875); "Fantaisie Norvegienne" for violin and orchestra (1878), part of which appears in the "Rapsodie Norvegienne" for orchestra (1879); "Concerto Russe" for violin and orchestra (1880); Symphony in G minor (1887); concerto for violin and orchestra (1874); three trios for piano, violin, and 'cello; quartet in E-flat (1859), which was rewritten and published in 1888; sonata for piano and violin; sonata for piano and 'cello; concerto for piano and orchestra (1889). His works for the stage are "Fiesque," opera in three acts, which was never performed; "Namouna," ballet in two acts (Opéra, Paris, March 6, 1882), from which three suites were made for concert use; "Le Roi d'Ys," opera in three acts (Opéra-Comique, Paris, May 7, 1888); "Nero," pantomime-spectacle (Hippodrome, Paris, March 28, 1891); "La Jacquerie," opera in four acts, completed by Coquard (Monte Carlo, March 8, 1895; Opéra-Comique, Paris, Dec. 23, 1895). Lalo also wrote songs of peculiar grace, sincerity, and warmth.

Lalo was for a long time the victim of a hostile public and the hide-bound music critic. Hostile to any concession, compromise, or scheming, he was not the man to obtain a welcome from the managers of opera houses. He answered a ballet-master of the Opéra, when the latter advised him to take Adolphe Adam as a model: "Do you think I am going to make for you music like 'Giselle'?" Nor did Lalo ever deign to sign his name to salon music or to tunes without originality, that he might be popular with amateurs. "Now in France talent that is ahead of the contemporaneous ideal expiates harshly its boldness."

He was a slight man, and limped a little in his last years, for paralysis attacked him during the rehearsals of "Namouna"; but he was otherwise of a distinguished appearance. His eyes were bright, there was a good deal of color in his cheeks, his hair was snow white, "his white beard and moustache reminded one of an Austrian diplomat," and he was fastidious in his dress. His judgment of his contemporaries was spiced with a wit that was not always free from malice. He had an unfavorable opinion of much of the music heard in opera houses, but he was not influenced unduly by German theories concerning the music-drama, for his temperament was French, and he loved frankness and clearness in the expression of musical thoughts. Lamoureux, the conductor, was one of



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his oldest friends, and through his affection Lalo's orchestral works were frequently and carefully performed.

Georges Servières wrote of Lalo: "As a writer for orchestra, he possessed in high degree the sense of color. Even after Berlioz, Wagner, and Saint-Saëns, he found out new combinations of timbres. His melodic invention, inclined to be curt, lends itself poorly to rational development, although in the Concerto in C minor the *Andante* is built on the simple phrase of two repeated notes. When he held firmly to an orchestral idea, it was hard work for him to draw from it subsidiary ideas. It was easier for him to write an orchestral suite or rhapsody than to plan a symphony. Harmonic richness, ingenious contrapuntal embroidery, flexible transformations of rhythm, and absence of affectation give to his ideas a most refined elegance. Perhaps he was too fond of certain diatonic groups, of certain repeated melodic figures, of motives with analogous rhythms; and his thematic development is often, for the sake of avoiding vulgarity, a little overworked, and the transitions are sometimes brusque and stiff. But even these faults contribute to the music of Lalo a special savor which musicians of fine feeling will always appreciate. The qualities of the man are in his music. Witty, he sowed wit with full hand; reserved and scrupulously 'correct,' he was precise and elegant in composition. His work displays strongly marked dramatic feeling, sentiment, chaste tenderness, bursts of burning passion, and an originality characterized by choice of harmonies, picturesqueness of rhythms, brilliant or delicately shaded orchestral colors."



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(Born at Raiding near Ödenburg (Hungary), Oct. 22, 1811; died  
at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed Nov. 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "*Ad nos, ad salutarem undam*,"—from Meyerbeer's "Prophète,"—for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the purposes of poetic music, which has for its aim the reproduction and reinforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the symphonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named Symphonic Poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of expectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,—a coronation,—something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness,



Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, Nov. 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the sentences: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klange" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.

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The life of Götz was short and full of misery. He left the university at Königsberg when he was seventeen, to study music. His first teacher was Louis Köhler, the man of the famous exercises; but in 1860 he went

***Musical Record and Review***

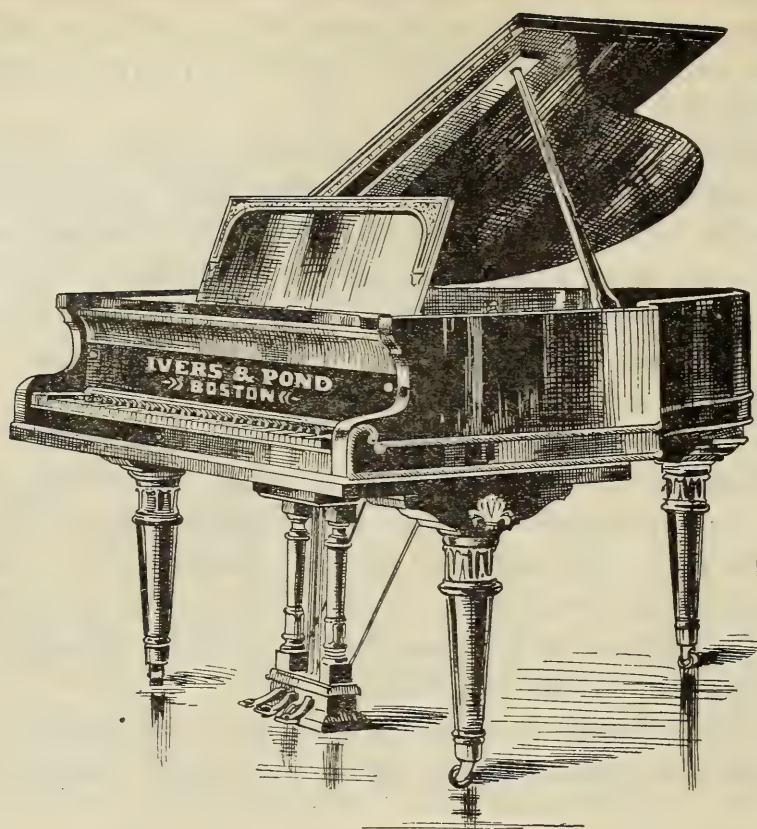
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to Stern's Conservatory, at Berlin, and was taught by Stern, von Bulow, and Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur; but he moved to Zurich in 1867, and, on account of his health, resigned the position at Winterthur, and lived, or tried to live, from his compositions. In Zurich he gave lessons and was willing, from necessity, to do any hack work, as Wagner in Paris, and as Bizet when he returned from Rome.

He first became known as the composer of the opera, "Der widerpenstigen Zähmung" ("The Taming of the Shrew"), which was first performed at Mannheim, Oct. 11, 1874. This opera was performed for the first time in America on the first night of the American opera, Theodore Thomas conductor, New York, Jan. 4, 1886. Pauline L'Allemand was the Katharine, and W. H. Lee was the Petruchio.

He wrote the book and the music of another opera, "Francesca da Rimini," but he died before he had finished the orchestration. Ernst Frank completed the opera, which was produced at Mannheim in 1877. The Symphony in F is dedicated to this Frank, a distinguished conductor and also a composer (1847-89), who died mad.

The *Signale* of 1867 spoke of a new symphony by Götz, a "symphony in E minor," which was performed at Basle, March 3 of that year, with great success. Was there ever such a symphony? Nothing is known, apparently, about it to-day, and biographers do not mention it.

The list of Götz's works includes the Symphony in F, which was first played, they say, at Zurich (December, 1869); Schiller's "Nänie," for chorus and orchestra; overture, "Spring"; concerto for violin; concerto for piano; Psalm cxxxvii. for soprano solo, chorus, and orchestra; piano quintet in C minor with double-bass; piano sonata for four hands; quartet; piano trio; piano pieces; two volumes of songs; "Es liegt so abendstill der See," for tenor solo, male chorus, and orchestra.

The Symphony in F, which was first played in Boston at a concert of the Harvard Musical Association, Jan. 15, 1880, bears a motto taken from Schiller's "Traum und Gesang":—

"In des Herzen's heilig stille Raume  
Musst du fliehen aus des Lebens Drang!"

which has been lamely Englished in several ways. The following is, perhaps, as stiff as any:—

"To the peaceful heart's own chamber lonely  
Must thou fly from life's turmoil and strife."

"In the heart's still chambers is the refuge from the stress of strife" is the version of another.

Some have wondered why Götz took these lines as a motto. There is no attempt at program-music in the symphony, and the whole poem, rather than the two lines, is appropriate as a suggestive force.



Symphonies as well as books have their fate. This symphony of Götz was loudly applauded in Germany after the success of "The Taming of the Shrew"; and, when it was performed in London, it at once became fashionable. Even as late as 1893 the brilliant critic of the *World* declared it to be "the only real symphony that has been composed since Beethoven died." He elaborated this idea, and used this extraordinary language: —

"Beside it, Mendelssohn's Scotch symphony is no symphony at all, but only an enchanting *suite de pièces*, Schubert's symphonies seem mere debauches of exquisite musical thoughtlessness; and Schumann's, though genuinely symphonic in ambition, fall short in actual composition. . . . He has the charm of Schubert without his brainlessness, the refinement and inspiration of Mendelssohn without his limitation and timid gentility, Schumann's sense of harmonic expression without his laboriousness,

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shortcoming, and dependence on external poetic stimulus; while, as to unembarrassed mastery of the material of music,—showing itself in the Mozartian grace and responsiveness of his polyphony,—he leaves all three of them nowhere. Brahms, who alone touches him in mere brute musical faculty, is a dolt in comparison to him.” Nor was such extravagance confined to London.

This rhapsody was written in 1893. In 1898 we find Felix Weingartner deploring the fact that “the charming ‘Taming of the Shrew’” and the Symphony in F have well-nigh disappeared from opera house and concert hall. He likens Götz in fineness of soul to Peter Cornelius, and then says: “What other folk could so well boast of possessing a Hermann Götz, even among its stars of the second magnitude? and yet most of those in authority among us grab eagerly at any slap dash work that is imported with cunning and puffery from abroad, and often neglect the worthiest German creations.” Weingartner was not contented with declamation. The symphony was revived under his leadership, under that of Nikisch at Leipsic, under that of Georg Schumann at Bremen. And yet in 1901 only one performance in Germany was noted, and that was at Würzburg.

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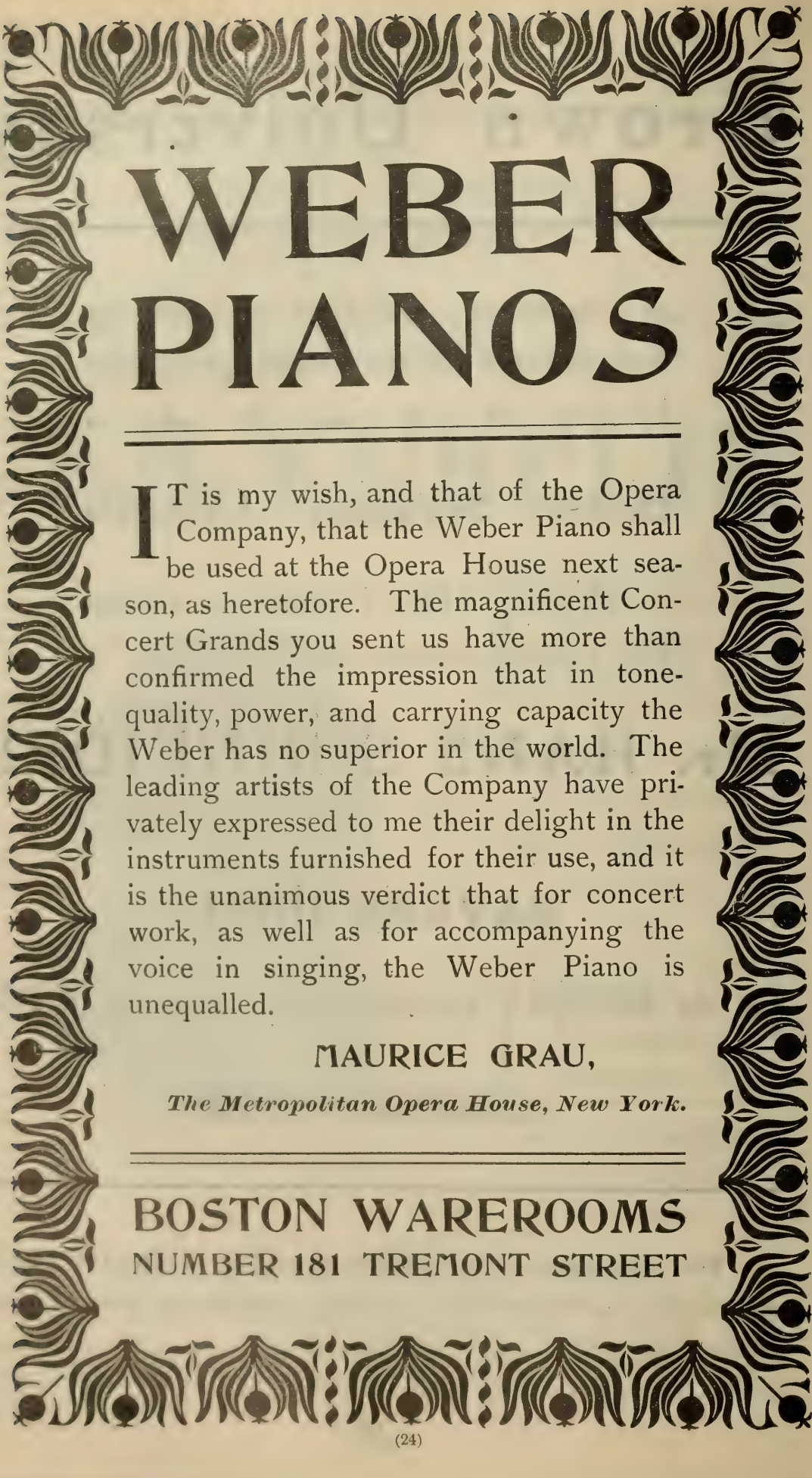
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Carl Goldmark . . . Concert Overture, "In the Spring," in A major,  
Op. 36

Henri Vieuxtemps . . . Concerto for Violin, No. 5, in A minor, Op. 37  
Allegro non troppo.  
Adagio.  
Allegro con fuoco.

Edward Elgar . . . Overture, "Cockaigne" (In London Town)  
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Felix Mendelssohn-Bartholdy . . . Symphony No. 3, in A minor,  
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II. Vivace non troppo.  
III. Adagio.  
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This overture was first played at Vienna, Dec. 1, 1889, at a Philharmonic Concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures, "Prometheus Bound" and "Sappho," were not then written. There was wonder why Goldmark with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas, "The Queen of Sheba," "Merlin," are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the last opera, "The Prisoner of War," is the story of the maid for whose dear sake Achilles sulked. Of his two symphonies, the more famous, the "Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead, the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroidered with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

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Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, “The Seasons,” for having “too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet,” when he attempted to picture Spring.

And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental, without sojourning in the East, without the thought of the Temple.

The overture begins directly with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian “little rehearsal of the crack of doom.” The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like *ritardando* to the main tonality, and is developed into a brilliant finale.

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866—

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67. "A meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later — and then only through his steadfast friend's influence with the Intendant of the Imperial theatres — that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

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Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

MR. CHARLES GREGOROWITSCH, violinist, was born Oct. 25, 1867, at St. Petersburg. His family is of Polish origin. He studied with Besekirskij at Moscow and with Wieniawski, later with Dont at Vienna and with Joachim at Berlin. He visited the United States in 1896-97. His first appearance in this country was at New York, Nov. 24, 1896, when he played Wieniawski's second concerto at a concert of the American Symphony Orchestra. His first appearance in Boston was on Feb. 27, 1897, at Steinert Hall, in a concert with Mr. Xaver Scharwenka. Mr. Gregorowitsch has been for some years concert-master at Helsingfors.

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HENRI VIEUXTEMPS.

(Born at Verviers, Feb. 17, 1820; died at Mustapha,  
Algiers, June 6, 1881.)

Vieuxtemps began the composition of this concerto in the summer of 1860 at Baden-Baden, where he took part in a festival conducted by Berlioz. The concerto was written at the request of his friend, Hubert

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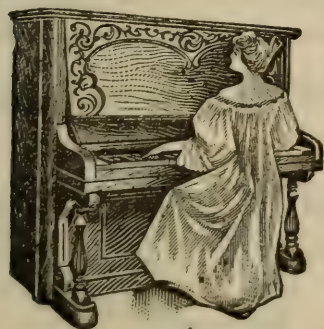
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Léonard, for the prize-competition of the latter's pupils at the Royal Conservatory of Brussels. Léonard received the concerto in April, 1861. The proportions of the work are more modest than those of the preceding concertos of Vieuxtemps, and it can easily be seen that the composer was concerned especially with the purpose for which the work was designed. Vieuxtemps played the concerto in September, 1861, at a concert organized by Fétis at Brussels to celebrate the anniversary of the independence of Belgium. He played it at Paris, Dec. 3, 1862, when Berlioz and Elwart praised it to the skies, and Adolphe Botte accused the violinist-composer of "breaking consecrated forms." Berlioz wrote that the "magnificent concerto" was wholly new and great; that the ensemble was admirably contrived to bring into the light the solo instrument; that the orchestra spoke with rare eloquence,— "it does not send forth vain rumors of the people, and, if there is a crowd, it is a crowd of orators." Furthermore, the Marquis Eugène de Lonlay was moved with his own "aristocratic pen" to write a sonnet in honor of the composer. The concerto was a favorite of Wieniawski, who played it on all occasions during the last years of his life. It is dedicated to "Monseigneur le duc de Brabant."

Vieuxtemps introduced in the *Adagio* the opening measures of the quartet, "*Où peut on être mieux qu'au sein de sa famille*," from Grétry's "Lucile" (Paris, 1769). (The air enters in C major, at the tenth measure of the *Adagio*.) This quartet was the feature of the comedy written by Marmontel. It served afterward at family reunions, distributions of prizes, all manner of gatherings, and it was heard in street and theatre when the Bourbons returned to France. The popularity of the tune was unbounded, and yet during the rehearsals of the piece Grétry was advised to cut out the quartet.

The concerto has been played at these concerts by Mr. Leopold Lichtenberg (Oct. 18, 1884, the first Symphony Concert conducted by Mr. Gericke), Mr. Otto Roth (1890), Miss Olive Mead (1899).



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OVERTURE, "COCKAIGNE" ("IN LONDON TOWN") . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857;  
now living at Malvern.)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted. The performances here this week and at Chicago are the first in the United States.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, "and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon-broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey wine that ever was tasted, without one drop of water." As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word "Cockaigne" from the Italian "Cuccagna," applied to this free feast where there was eating and drinking at will; but "Cockaigne" appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and

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eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,—a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested “Kuchen” because the houses of Cockaigne are thatched with cakes. Boileau was the first to apply the word to any city, when he wrote: “For the rich Paris is a land of Cockaigne.” The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago:—

“O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest.”

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that there is nothing in common between “Cockaigne” and “Cockney.” Tait’s Magazine did not hesitate to speak of the author of “Hyperion” and the “Ode on a Grecian Urn” as “that unfortunate Cockaigner, Johnny Keats.”

Let us again quote from Decker’s “Seven Deadly Sins of London,” for these lines might serve as one of several mottoes to the piece:—

“In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking

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in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners

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in diminished form. There is then a summing-up of the first part. Various themes — the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and now to violins re-enforced by wood-wind — are remembered, and the “working-out section” is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and violas now introduce the church scene. The theme of “nobility,” diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to introduce the coda. There is a short version of the military music. The peroration is founded on the theme of “nobility,” and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance, anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.



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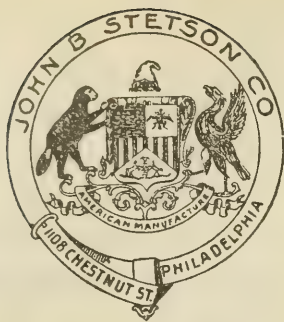
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|---|--|
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| II. Strong and sincere character of Londoners | = Episode.   |
| III. The Lovers' romance                      | = Second subject.  |
| IV. Young London's interruption               | = Development of episodical theme (diminished).                            |
| V. The military band                          | = New episodical theme, around which the formal working-out is carried on. |
| VI. In the church                             | = Fresh episodical matter; working-out continued.                          |
| VII. Finally in the streets                   | = Recapitulation and coda.   |

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."

Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hideous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in attempting a description. In 1895 his "Les Chevaux de Bois" for voice and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes, — a festival that gives vulgar and violent pleasure. In 1898 his "Couronnement

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de la Muse," written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced—"Buy my shrimps," "Old clo'," "Chairs to mend," "My fresh salmon, my fresh cod," etc. Then came "Louise" (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: "Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled '*Paris s'éveille*,' sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City, will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous symbol,—behold, the city rises anew and draws toward it the enchanted, infatuated Louise." To which Pierre de Bréville replied: "He wished to glorify Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers."

Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink; Félicien David borrowed from a cheese-monger; Halévy remembered "Fine bunches of asparagus";



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Adam employed the cry of boatmen on the Seine; and in the sixteenth century Clément Jannequin wrote a chorus, "Les Cris de Paris," which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a "Ballet des Cris de Paris."

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms, "sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is "All alive, O! Catch 'em alive!"

There was a time when the street cries in New York were "stereotyped, traditional, classical." Among the most familiar were "Hot corn," "Ould iron and ould bots," and "Claar, fi' claar," which, being interpreted, meant, "Clams, fine clams." Nor was "Glass pud-ding, glass pud-ding" wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as "Paris qui crie" (1890), at 400 francs; "The Cries of London," with illustrations by J. T. Smith; "Le Arti che vanno per via nella Città di Venezia" (1803); Caracci's "Le Arti di Bologna" (1646); "Les Cris Populaires de Marseille," by Regis de la Colombière

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(1868), etc. A book of genuine interest to musicians is "Les Voix de Paris," by Georges Kastner (Paris, 1857), to which is added the author's "Les Cris de Paris," *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

Elgar, in his glorification of London, did not — so far as I can learn — use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

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\* \*

Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions "which make such a composition as 'Cockaigne' greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged."

"That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savoury. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

"The man of music — the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions — is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of 'moving discord.' Tschaikowsky's contemplation of the momentous discord of

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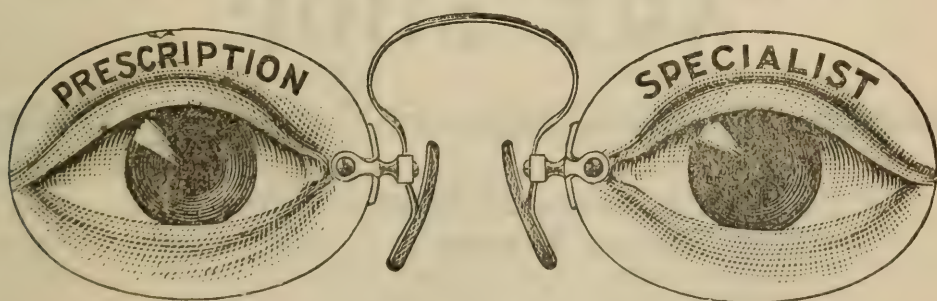


death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of 'Don Giovanni'; the discord of fear and hope produced the amazing 'Lacrymosa Dies' of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

"This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory (or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong—at least, he could not at the period of the writing of 'Don Giovanni'; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endlessness, even in its night-silences, its silent trees, its casual coloring of flowers, with the contrast of life and eternity to which Mozart appealed, or with that of life and desperate annihilation which occupied Tschaikowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

EDWARD WILLIAM ELGAR is of a <sup>\*</sup><sup>\*</sup><sup>\*</sup> musical family. His father was a violinist and organist as well as business man, his uncle was a viola player

## FRANK MÜLLER



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and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted; flute, clarinet, cornets (1 and 2), euphonium, bombardon, double-bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

His chief works are as follows:—

STAGE MUSIC. Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

CANTATAS. "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The

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Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

SACRED WORKS. "Lux Christi," Op. 29 (Worcester, 1896); Te Deum and Benedictus in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); Litanies and other church music.

ORCHESTRAL. Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900); Imperial March, Op. 32 (Diamond Jubilee, 1897); variations on an original theme (in the variations he sketched portraits of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901).

VOCAL. Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the

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visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries.

**SYMPHONY No. 3, IN A MINOR, "SCOTCH," OPUS 56.**

**FELIX MENDELSSOHN-BARTHOLDY.**

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Profane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Schliebner, which bear his name; there are other operas in which he is introduced; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

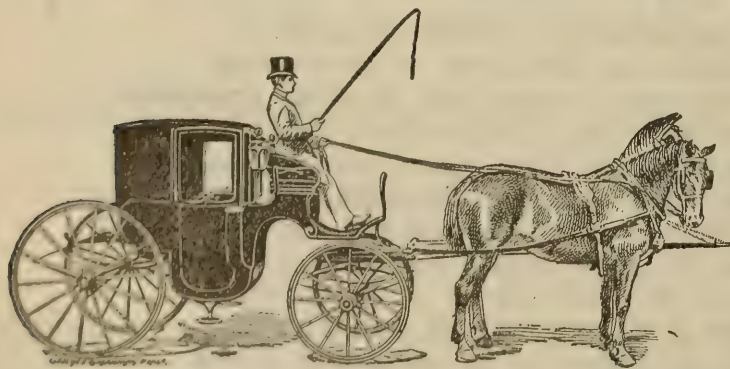
Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room, drew him out; and three chambers away is

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a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A great Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':

" 'And ran him through the fair body!'"

It is said that Mendelssohn wrote ten measures of the *Andante* of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the piano fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the cauld, cauld blast," and probably the piano fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished



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the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." Here enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum*. To-morrow! and to-morrow! and to-morrow! But the to-morrow of Mendelssohn came.

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and Psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished early in 1842 at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The audience, according to report, had no time to breathe during the performance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the composer, but it was not so enthusiastic as

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it expected and wished." At the repetition, when the symphony was conducted by Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." The first performance in Paris was at a Conservatory Concert, Jan. 14, 1844. Habeneck led. The program was a curious mixture:—

New Symphony . . . . . Mendelssohn  
 Sanctus and Benedictus from Mass in B-flat (Chorus) . . . . . Haydn  
 Concertino for Trombone . . . . . David

(Played by FREDERICK BELCHE, first trombone of the King of Prussia.)

March and Chorus from "Ruins of Athens" . . . . . Beethoven  
 Symphony . . . . . Haydn

Stephen Heller reviewed the work in the *Revue et Gazette Musicale*. His article was most appreciative and sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the audience was 'slightly bewildered' by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the *Adagio*, the *Finale*. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, Nov. 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and

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Mercadante, a harp solo ; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

The first performance in Boston was by "The Academy of Music" at the Melodeon, Nov. 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The program was as follows :—

Overture Guerrière (first time in Boston) . . . . . *P. Lindpaintner*  
(With corneopean obbligato.)

Aria, "Salut à la France" . . . . . *Donizetti*  
MLLE. JULIETTE DE LA REINTRIE.

Overture to the Tragedy "Nero" (first time in Boston) . . . . . *Reissiger*  
Solo French horn by HERR SCHMIDT from Münster, Germany, his first appearance.

Cavatina, "Mi parche un lungo secolo" . . . . . *Coppola*  
MLIE. DE LA REINTRIE.

Overture, "Fille du Régiment" . . . . . *Donizetti*

PART II.

Grand Symphony No. 3 (in A minor) . . . . . *Mendelssohn*  
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The concert began at seven o'clock. Sivori, the violinist, was present, and "volunteered to perform a solo between the two parts." There was great applause, and Sivori played "Tremolo."

One of the leading newspapers reviewed the concert. Two lines were given to the new symphony, and forty to the young singer who appeared for the first time.

The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.



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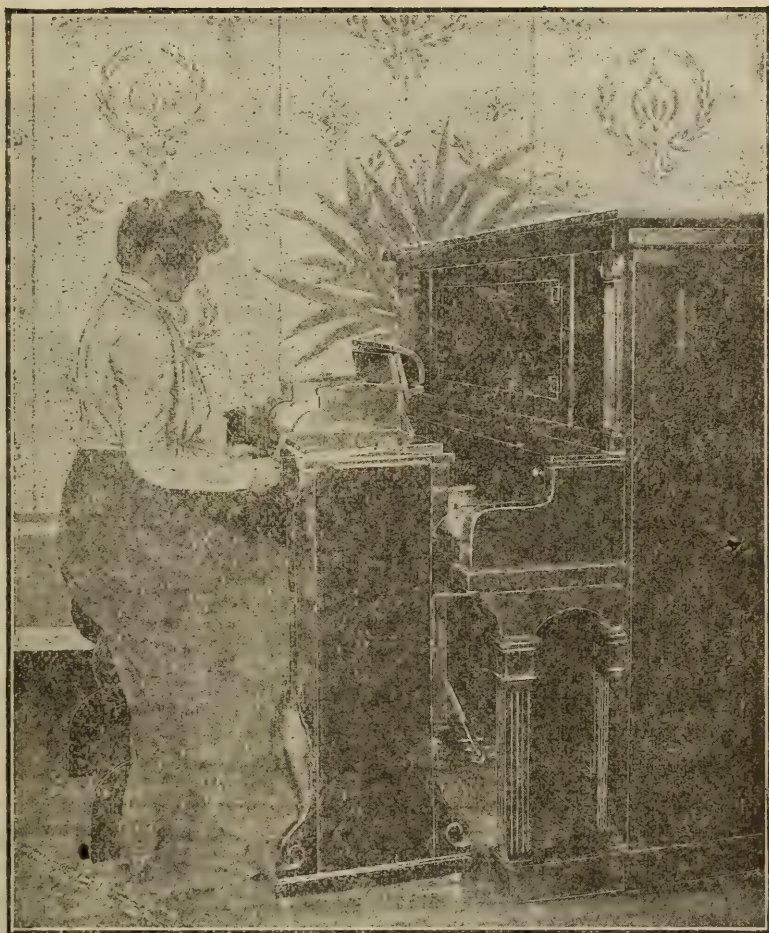
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This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830-32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of program music? Mr. Stratton, in his excellent *Life of Mendelssohn* (1901), does not tarry over the question: "When Schu-  
bring told him that a certain passage in the 'Meeresstille' overture suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different: he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"—it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then

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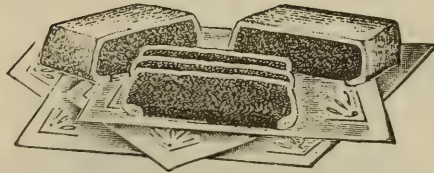
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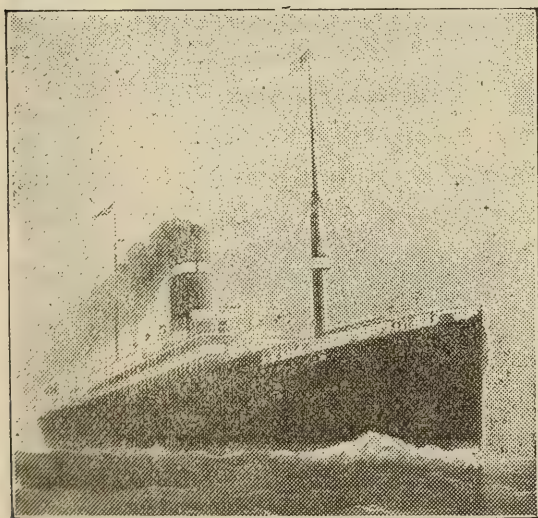
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his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe — feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc. — contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music — solemn, pathetic, gay, and warlike — is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."



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And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

There was no thought of slavish imitation or direct attempt at musical portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklein," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

"But I have dreamed a dreary dream,  
Beyond the Isle of Skye;  
I saw a dead man win a fight,  
And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in this symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; but he makes the impression, he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who heard that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this

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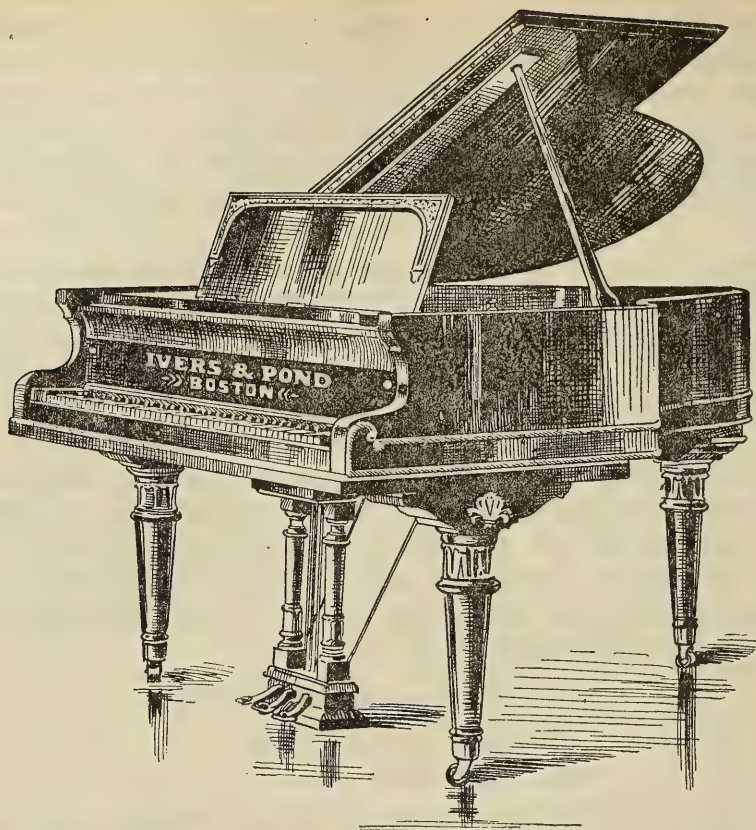
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IV. Allegro con spirito (D major).

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"Scotch" symphony "a beautiful enigma requiring a solution." He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first *Allegro*, the gently sorrowful and solemn march-movements in the *Adagio*, the violent conflict in the Finale? These *rinforzatos* in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,— we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). And how far we are from Scotland and Rizzio and bagpipes!

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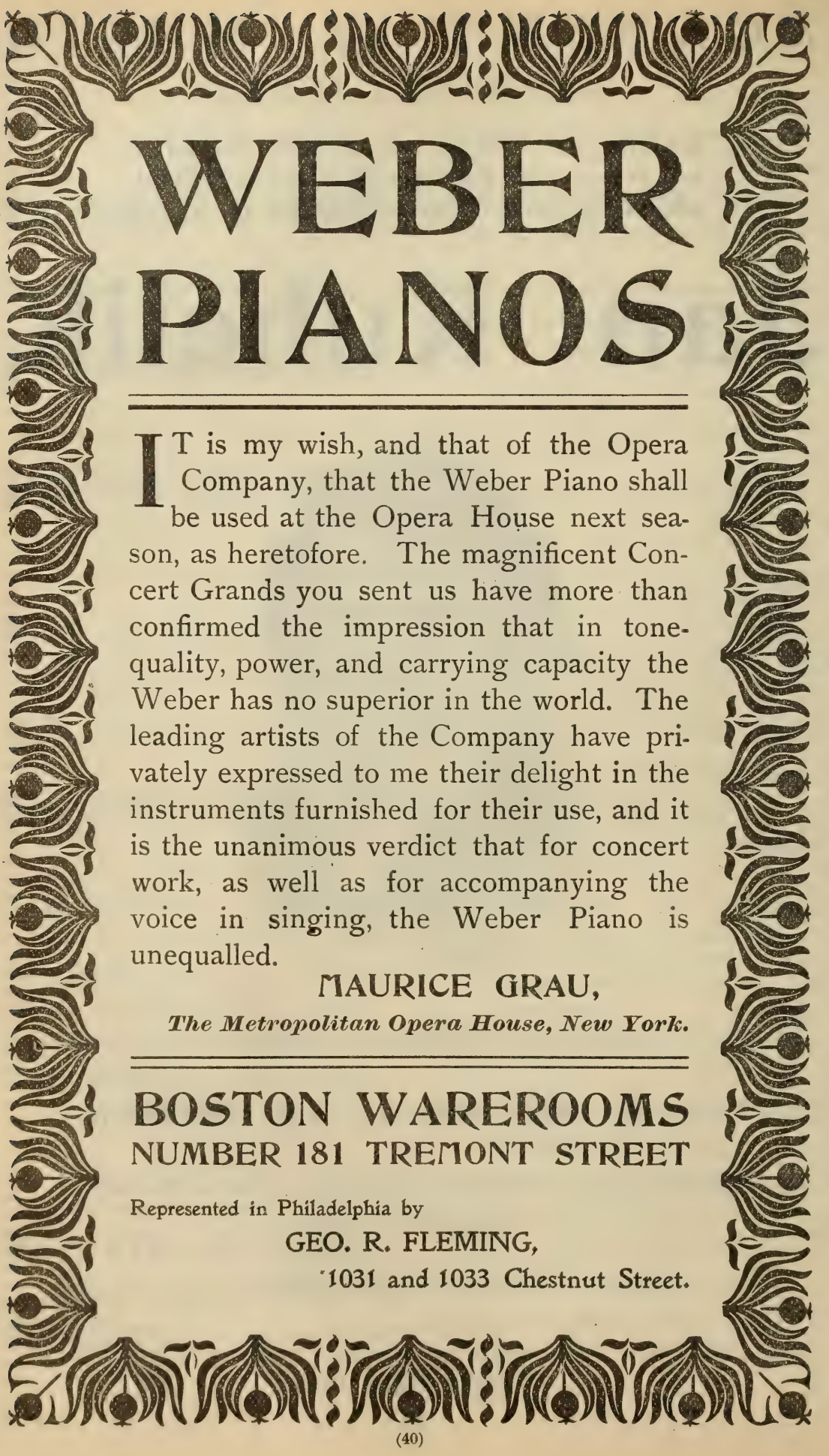
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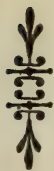
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SECOND CONCERT,  
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## PROGRAMME.

Robert Schumann . . . . . Overture, "Manfred"

Henri Vieuxtemps . . . . . Concerto for Violin, No. 5, in A minor,  
Op. 37

Allegro non troppo.

Adagio.

Allegro con fuoco.

Franz Liszt . . . . . Symphonic Poem, No. 7, "Festklaenge"

Ludwig van Beethoven . . . . . Symphony No. 7, in A major, Op. 92

I. Poco sostenuto (A major).

Vivace (A major).

II. Allegretto (A minor).

III. Presto (F major).

Presto meno assai (D major).

IV. Allegro con brio (A major).

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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9th he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. Mr. Denvil, an English play actor, produced his own version of Byron's poem in New York, Oct. 20, 1836. He had created the part at Covent Garden, London, in October, 1834, when the music was by Bishop. Byron's piece was played in London at Drury Lane as late as 1863, when Phelps took the part of the dismal hero. Henry Morley did not find the performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for

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its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that when Schumann once read the poem aloud at Düsseldorf his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh that saith: —

The star which rules thy destiny  
Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

The overture, perhaps, is as effective in theatre as in concert-hall. It has been contrasted rather than compared with Wagner's "A Faust Overture," it has been the subject of rhapsodies, the most romantic of which is by Louis Ehrlert. Reissmann's short description is perhaps more to the purpose: —

"The 'Manfred' overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements! — Manfred's wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred's guilt, in powerful chords; Astarte's image as the mild consoler in the sweeter motive! how passionately the battle rages in the *Allegro*, Astarte being more and more clearly revealed as its central point, in the second motive! how the con-



test waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte's image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoniously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption." (Translation by Miss Alger.)

The first performance — stage performance — with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850) the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "The Paradise and Peri," and "Faust's Transfiguration. At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, and elevating one, in accordance with my expectations. The part of Manfred was taken by Herr Pötsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not

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granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confessed that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his *Fantasie*, Op. 17.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, Nov. 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkrantz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, Nov. 17, 1869. The first performance of all the music was by The Cecilia, April 24, 1880, when Mr. Howard Malcolm Ticknor was the reader.

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HENRI VIEUXTEMPS.

(Born at Verviers, Feb. 17, 1820; died at Mustapha, Algiers, June 6, 1881.)

Vieuxtemps began the composition of this concerto in the summer of 1860 at Baden-Baden. The concerto was written at the request of his friend, Hu-

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bert Léonard, for the prize-competition of the latter's pupils at the Royal Conservatory of Brussels. Léonard received the concerto in April, 1861. The proportions of the work are more modest than those of the preceding concertos of Vieuxtemps, and it can easily be seen that the composer was concerned especially with the purpose for which the work was designed. Vieuxtemps played the concerto in September, 1861, at a concert organized by Fétis at Brussels to celebrate the anniversary of the independence of Belgium. He played it at Paris, Dec. 3, 1862, when Berlioz and Elwart praised it to the skies, and Adolphe Botte accused the violinist-composer of "breaking consecrated forms." Berlioz wrote that the "magnificent concerto" was wholly new and great; that the ensemble was admirably contrived to bring into the light the solo instrument; that the orchestra spoke with rare eloquence,— "it does not send forth vain rumors of the people, and, if there is a crowd, it is a crowd of orators." Furthermore, the Marquis Eugène de Lonlay was moved with his own "aristocratic pen" to write a sonnet in honor of the composer. The concerto was a favorite of Wieniawski, who played it on all occasions during the last years of his life. It is dedicated to "Monseigneur le duc de Brabant."

Vieuxtemps introduced in the *Adagio* the opening measures of the quartet, "*Où peut on être mieux qu'au sein de sa famille*," from Grétry's "Lucile" (Paris, 1769). (The air enters in C major, at the tenth measure of the *Adagio*.) This quartet was the feature of the comedy written by Marmontel. It served afterward at family reunions, distributions of prizes, all manner of gatherings, and it was heard in street and theatre when the Bourbons returned to France. The popularity of the tune was unbounded, and yet during the rehearsals of the piece Grétry was advised to cut out the quartet.

The concerto has been played at these concerts by Mr. Leopold Lichtenberg (Oct. 18, 1884, the first Symphony Concert conducted by Mr. Gericke), Mr. Otto Roth (1890), Miss Olive Mead (1899).

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## ENTR'ACTE.

### THE MUSICAL CRITIC.

(*A Depreciation.*)

BY "ISRAFEL."

I sincerely regret that this little essay does not intend to even mention "Tristan." I thus warn possible readers who might otherwise consider themselves lured to its perusal on false pretences. No; it intends rather to deal with a less lurid and romantic character,—the musical critic. (It feels in this courageous enterprise much like the Light Brigade at Balaclava.)

From my earliest youth the musical critic has exercised a weird fascination over me. I have ever rejoiced in the contemplation of his autocratic superiority and his supreme confidence in his own discernment. To me the critic is as the organ-grinder to the artistic gutter-child,—a being to be envied and admired forever, a being who lives in an eternal paradise of delirious joy and power. I yearn to be a musical critic. I want to give M. Jean de Reszke a few useful hints on voice production, and to explain to M. Paderewski—kindly but firmly—wherein lies his singular lack of musical feeling.

Pardon this digression from the subject in hand. I shall henceforth endeavor to confine my remarks to the musical critic, that strangely attractive biped. I shall not hurt him much, yet mercy shall be tempered with injustice.

His salient characteristic seems to me to be his extraordinary homogeneity. When you have read one of him, you have read all of him. He varies infinitesimally in style (or the lack of it) and opinion,—indeed, his opinion is really always diametrically opposed; but, roughly speaking, he is unanimous. Accustomed as he is to lay a disproportionate stress on his own judgment and the importance thereof, he can hardly fail to be egotistic. Yet the critic's egotism, like the melancholy of the Slav, like the self-satisfaction of the amateur, is rather a racial characteristic than a personal trait. It is a subtle, all-pervading essence, which

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That's all you  
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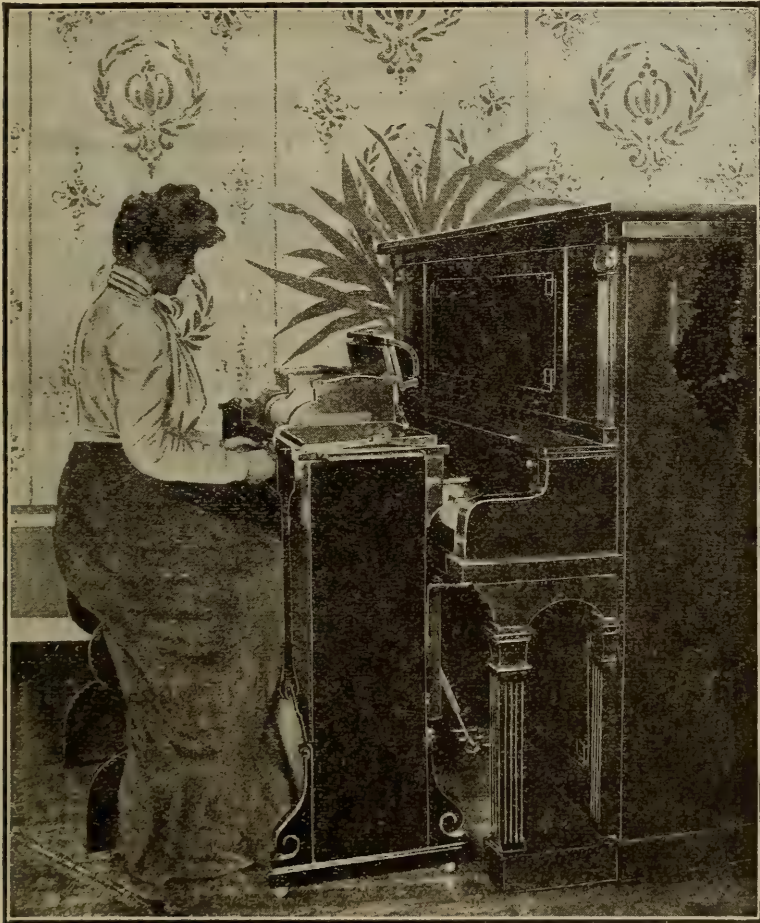
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perfumes the critic's style. And it is, on occasion, astounding! Frequently the critic will give as a reason for depreciating the value of some work of art the simple fact that he does not like it. Merciful Powers! as if the opinion of the casual critic were law. I feel sure that the exercise of his calling is fatal to the critic's character.

Now, though the critic is homogeneous and unanimous, he is also various. He is a theme with many variations. He includes the most fantastic foolery and the dullest sense. At the present moment he inclines more to the former article. In the last century (I go back so far, lest I should distress you) he used to write like this:—

"The Polish pianist, though skilled in the subtle *tempo rubato* of the scherzo, failed to interpret the exquisite sentiment of the Slavonic master with that singular grace of pyrotechnique, that deep poetry of rhythm, for which our gifted English pianist is so justly famed."

Now he writes thus:—

"His art (though not of a distressing mysticism) has something of the weird glamor of moonlight, something of Maeterlinck's dreamy delicacy. To me Maeterlinck seems to write wholly by moonlight. His elusive illusions will not bear the glare of day. His notes are strange, white flowers of speech,—a speech occult, mysterious, yet keenly articulate. Indeed, he has the same affectionate care for notes as Walter Pater had for words," etc.

Diction is the stumbling-block of our critics. All the younger ones are embryo Walter Paters—sympathetically crossed with the sporting times—in their own conceit. And, with "the modest pleasantness of boyhood," they let us know it, too! Still, many of them are very charming essayists, and write us pretty little rhapsodies and reveries on Wagner. And, if sometimes they drown themselves in a sea of words, who shall weep?

The critic is privileged to be hysterical by reason of his necessarily emotional temperament. He goes to hear "Tristan" (I cannot refrain): the prelude sets him quivering, the love-duet makes him feel "like a devil that's been cooked too long," and the "Liebestod" annihilates him with pain and pleasure. Yet his passion is as highly glazed as his shirt front. He tries to reproduce these sublimated sensations through the imperfect

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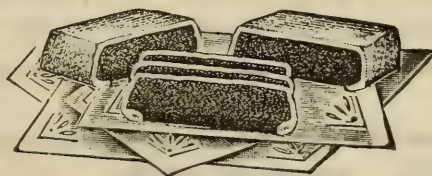
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medium of words; and the result is just a little bewildering, though highly satisfactory. From an æsthetic point of view the critic satisfies. Yet he is sometimes useful as well as ornamental. He stimulates young artists by slating their work. (His words are about as persuasive as a bludgeon: they lack the incisive delicacy of the tomahawk.) He causes grateful showers of invective to descend on their delighted heads, he rouses their slumbering self-esteem. Sometimes he sends a chilling blight of approval on the callow artist (for he is capricious as our climate). Then that artist is indeed cast down and full of sorrow. For praise is deadly poison, praise is the confirmation of our worst fears, praise is the hall-mark of the Beast. In short, praise is the brand set on mediocrity.

The critic is likewise instructive. He illustrates the fallacy of human judgment; for he and his colleague invariably take up precisely opposite points of view with reference to any work of art, and they can't both be right, whereas it is quite possible that both of them are wrong. Of course, I do not dream of affirming that there are such arbitrary distinctions as right and wrong in æsthetics, though there may be such in ethics. But in writing of critics one lapses almost unconsciously into the critic's dogmatic style and crude, assertive manner. The critics know but little light and shade, and the chameleonic instinct adapts itself to the critic's coloring.

The critic does not lend himself to grateful diction: he is stiff and unyielding of heart. You shall never picture the critic in fervid verse or frame him in a halo of adjective. The critic's eyes have never gleamed from the sockets of some world-old mummy, nor glowed from out strange Eastern eyes of kohl. The critic, I am convinced, has never incarnated any one of the Roman emperors,—a German emperor is more possible,—for his vices are not of the order of pageantry. Frivolous without wit, dull without virtue, he misses even the qualities of his defects. The critic is hopelessly prosaic and incurably modern. He is accustomed to live, if not by his wits, by his sensations, his jaded emotions. An analogy of the critic were not difficult to find; and I do not refer to Marius, the Epicurean. Of all tired hedonists, surely the critic is the weariest! He really ought not to be permitted to criticise habitually, he ought to have every other week off, a blessed relief for his overworked appreciative facul-



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ties. And, indeed, I should be delighted to take his place. I am eminently suited to it, for I combine in one insufferable personality the savage brutality of the journalist and the cynical flippancy of the *littérateur*.

So does the critic!

---

SYMPHONIC POEM, NO. 7, "FEST-KLÄNGE". . . . . FRANZ LISZT.

(Born at Raiding near Ödenburg (Hungary), Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

This work was composed in 1851; it was first performed Nov. 9, 1854, at Weimar, under the direction of Liszt; it was published in 1856. The year of composition was the year of two polonaises for piano, other piano pieces, and the Fantaisie and fugue, "*Ad nos, ad salutarem undam*,"—from Meyerbeer's "Prophète,"—for organ.

Liszt, in the early thirties, heard Victor Hugo read his poem, "Ce qu'on entend sur la montagne," in manuscript. The poem haunted him until it drove him to attempt, long afterward, an orchestral reproduction of it in music. The very term "symphonic poem" was invented by Liszt. Mr. C. A. Barry answers the question, "Why was there necessity for a new term of designation for works of a symphonic character?"

"Finding the symphonic form, as by rule established, inadequate for the purposes of poetic music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and for the new art-form thus created was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions, arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped." Or, as Wagner expressed it, the sym-

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phonic poem contains "nothing else but that which is demanded by the subject and its expressible development."

Liszt chose verses by Hugo, as in the above named Symphonic Poem and "Mazeppa," prose by Lamartine, as in "Les Préludes," or the Myth of Orpheus, or a picture by von Kaulbach as motto, or key to certain of these works; but the "Fest-Klänge" is without a motto, and Liszt kept silence about his purpose even in confidential conversation. Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that "Festival Sounds," "Sounds of Festivity," or "Echoes of a Festival," is the portrayal in music of scenes that illustrate some great national festival; that the introduction with its fanfares gives rise to strong feelings of expectation. There is a proclamation, "The festival has begun," and he sees the reception of guests in procession. The event is great and national,—a coronation,—something surely of a royal character; and there is holiday-making, until the "tender, recitative-like period" hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the Finale the first subject takes the form of a national anthem.

Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness, Maria Paulowna, sister of the Tsar Nicholas I., Grand Duchess of Weimar. This anniversary was celebrated with pomp, Nov. 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play, "Die Huldigung der Künste."

This explanation is plausible; but L. Ramann assures us that "Fest-Klänge" was intended by Liszt as the wedding-music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as "a song of triumph over hostile machinations"; "bitterness and anguish

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are forgotten in proud rejoicing"; the introduced "Polonaise" pictures the brilliant mind of the Polish princess, etc., etc.

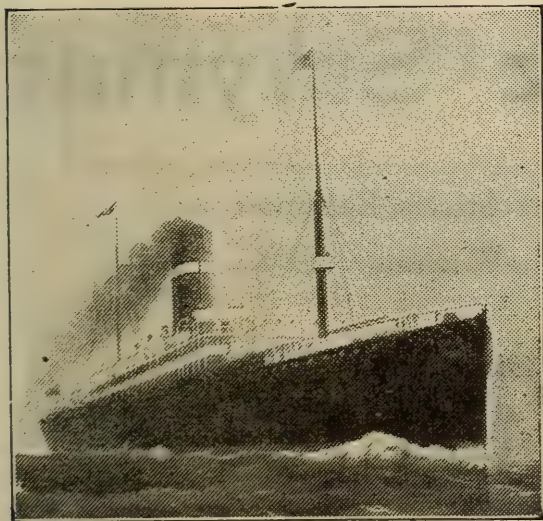
When this symphonic poem was played in Vienna for the first time, an explanatory hand-bill written by "Herr K." was distributed, that the hearers might find reasonable pleasure in the music. Here is one of the sentences: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Perhaps this explanation is as reasonable as another, although the sentence itself might come from "The Rovers."

Liszt made some changes in "Fest-Klänge" where the Polonaise rhythm begins, and the later edition (1861) is the one usually adopted by conductors.

**SYMPHONY IN A MAJOR, No. 7 . . . . . BEETHOVEN.**

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Beethoven wrote his seventh symphony in the spring of 1812, and finished it May 13, in the hope that it would be performed at a concert of Whitsuntide. (The eighth symphony and the music to "Egmont," with the exception of the overture, were also written in this year.) Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812-13 his mechanical trumpeter and pan-harmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the



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period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven wrote his "Wellington's Sieg," or "Battle of Vittoria," for this machine. The effect was so great that Mälzel begged Beethoven to score the piece for orchestra. He also made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

He made the arrangements in haste because Dragonetti, Meyerbeer, and other musicians were in Vienna as birds of passage. The concert was given Dec. 8, 1813, and Beethoven conducted. The program was as follows: the seventh symphony; two marches played by Mälzel's mechanical trumpeter, with full orchestral accompaniment, one by Dussek, the other by Pleyel; "Wellington's Sieg." The concert was most successful. It was repeated December 12, and the net receipts of the two were 4,006 gulden. The public and the critics were loud in praise. Spohr, who was one of the violinists in the orchestra, tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggel was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared

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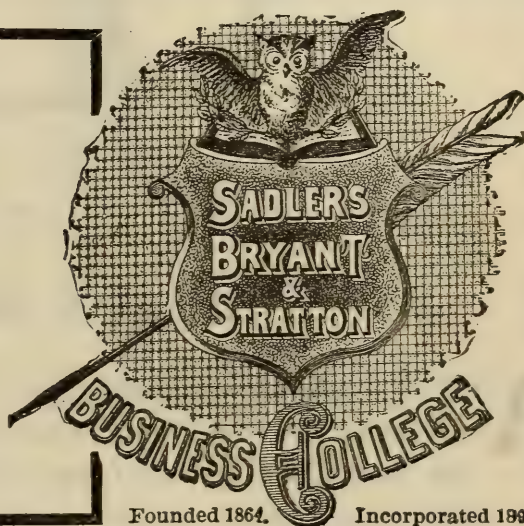
that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

Beethoven gave a name, "Pastoral," to his sixth symphony. He went so far as to sketch a simple program, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the seventh symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same seventh symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave

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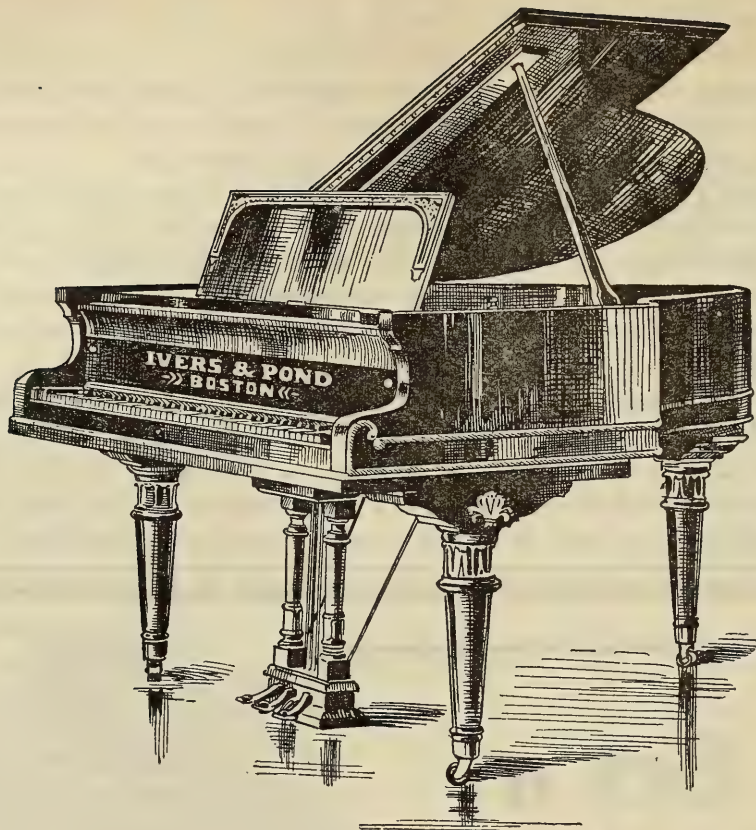
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and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this program: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the seventh symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in Punch. But now comes Hans Huber with his "Böcklin" symphony, with movements which are supposed to translate into tones certain pictures by that fantastic painter.

But why should anything be read into the music of this seventh symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim-hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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b. Romance, in G major . . . . . Beethoven  
HERR KUBELIK.

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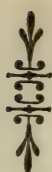
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"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due atti; la Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali; la Musica è del Sig. Wolfango Mozart, Maestro di Capo," was first performed at Prague, Oct. 29, 1787. Mozart conducted his opera.

There are five or six variations of the famous tale concerning the composition of the overture. The first is said to be from the mouth of Mozart's widow, Costanze, who married Nissen:—

"The day before the performance, when the dress rehearsal was over, he said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

This is Niemtschek's version: "The opera was already completed and rehearsed, and the performance was to be the day after; but there was no overture. The anxiety and the alarm of his friends, which increased each hour, seemed to entertain him. The more they were disconcerted, the

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---



more frivolous did Mozart appear. At last on the evening before the day of the first performance, after he had joked to his heart's content, he went toward midnight to his room, began to write, and finished in a few hours the wondrous masterpiece which connoisseurs place only after the heavenly 'Sinfonie' of 'Die Zauberflöte.' The copyists had hard work to be ready for the performance; and the opera orchestra, whose skill was already known to Mozart, performed it exceedingly well at sight." Niemtschek added, "The incident is known all over Prague."

Stepánek told practically the same story. Mozart was with his friends till a late hour. Finally one said to him, "Mozart, 'Don Giovanni' will be performed to-morrow, and your overture is not yet ready." "Mozart looked a little confused, went to an adjoining room where paper, ink, and pens had been furnished him, began to write at midnight," etc. The copyists worked all day; and at a quarter of eight the parts, still wet though sanded, were brought to the theatre.

Genast's story is still more remarkable. According to him Mozart on the day before the dress rehearsal went to a supper at the house of a priest, where he drank deeply of Hungarian wine. Opera singers were at the supper, and so was Genast's father. The talk was half in Latin, half in Italian. About one o'clock Wahr and Genast undertook to see Mozart home. Mozart kept singing tunes from his new opera, and always returned to the "Champagne Song." The cold air and the singing had robbed him of his senses, and as soon as he reached his room he fell asleep, all dressed, on his bed. His companions slept as best they could on a sofa. They were awakened by powerful tones, and they saw Mozart at work by

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a dim lamp. They listened and were still. A little after seven he sprang to his feet and exclaimed: "There it is!" They kissed his beautiful white hands. The score was divided and given to four copyists. "Now I'll sleep a little." At night the parts — some of them were still wet — were on the desks.

The most incredible version is that given by Alfred Merssner, who claimed that it was told him by his grandfather. His story is that Mozart, da Ponte, Casanova (of the famous memoirs) and some of the opera singers were at Duschek's country-house. Bondini, the manager, was horrified to hear that Mozart proposed to meet friends in the Tempelgässchen: "You never come away from there before midnight. Be reasonable,— think of your overture." "That is ready." "Yes, ready in your head, but there is nothing on paper." They all saw there was nothing to do but to imprison the composer. Teresa Bondini asked him for a glove that she had left on the piano. He looked in vain. She joined him and begged for some chords of the overture. Mozart began to play. They left him, and locked him in. They passed bottles of wine and cakes by a pole through the window, and later Casanova brought him the key. At seven in the morning the overture was ready. Meissner agrees with Constanze in this, that the overture was written on the night before the performance.

Lyser, on information which came from Duschek and Bassi (the creator of Don Giovanni), would have us believe that Mozart went one day to Duschek's when Bassi was there, and said there were three overtures to "Don Giovanni" in his head, and he did not know which was the best.

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He then played the three, all of which were admirable. The first was in E-flat, the second was in C minor, "with a free fugue, like that of 'Die Zauberflöte,' but of a far different character," and a third in D, which Duschek and Bassi declared to be the most appropriate to the subject and action. This was the one that Mozart wrote out so hurriedly. The others never were committed to paper.

What is the truth? We know that Mozart was in the habit of composing where he had no means of writing down his thoughts, that he had a prodigious musical memory, that the mechanical part of composition was distasteful to him. No doubt, the structure of the overture had been framed long before the day of performance, and even the details arranged. It was no slight task to score an overture of 292 measures in seven or eight hours. To compose, to create it, and to score it seems incredible; and the story of this hurried composition is to be classed with the legends concerning Mozart's death.

The overture was played at sight and brilliantly, and Mozart, so the story goes, said, "Many notes were dropped under the desks, but nevertheless it was mightily well played."

The orchestra of this theatre, then managed by Pasquale Bondini, consisted of 4 first violins, 4 second violins, 2 violas, 1 'cello, 2 double-basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums. Trombones were engaged when they were needed. Possart, of Munich, insists that Mozart could easily have had a larger orchestra. We know that rich and noble patrons in Prague offered him the services of their household musicians; but Possart, who has restored the operas of Mozart

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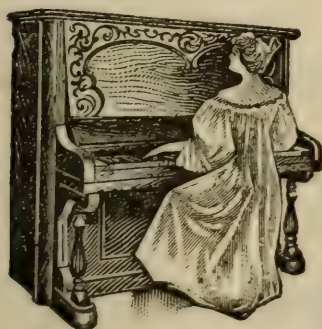
to their just proportions, claims that Mozart wrote the opera for the orchestra that was already known to him by the production "Le Nozzi di Figaro." The musicians of Prague were then celebrated for their technic and musical intelligence. Mozart paid them a curious tribute in his own fragmentary translation into German of da Ponte's text. The scene is where Don Giovanni and Leporello are feasting, before the arrival of the Stone Man. The music is sounding, and Don Giovanni asks Leporello how he likes the fine concert. Mozart introduces this gag:—

Don Giovanni: "These fellows play superbly." Leporello: "Yes, they are musicians of Prague."

The theatre itself was small, and "Don Giovanni" was planned for a small room in which intimate relations could be quickly established between singers and hearers. I believe this theatre is still standing. Berlioz heard music and led some of his works in it, and he wrote: "When I saw it, in 1845, it was dark, small, dirty, and of wretched acoustical properties. Since then it has been restored. . . . The personnel of the orchestra and the chorus were in too exact relationship with the scanty dimensions of the hall, and seemed to accuse the manager of stinginess."

We know little about the details of the first performance. The theatre was crowded, the curtain was late in rising. Mozart was wildly applauded and greeted thrice with a "Jubel," when he appeared as conductor and when he left his post. The enthusiasm was unbounded throughout the performance.

"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero, Garcia's son, who is now living in London, was the Leporello, the part of Zerlina was taken by Garcia's daughter, famous afterward as Malibran. Barbeire was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.



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Don Giovanni . . . . .	BENEVENTANO
Donna Anna . . . . .	TRUFFI
Don Ottavio . . . . .	FORTI
Commendatore . . . . .	STRINI
Donna Elvira . . . . .	AMALIA PATTI
Leporello . . . . .	SANQUIRICO
Masetto . . . . .	NOVELLI
Zerlina . . . . .	BERTUCCA

\*  
\* \*

Victor Wilder burns incense to national pride by stating that Mozart, deeply interested at the time in French opera, modelled his overture in the French manner,—a developed allegro introduced by a slow movement; while the Italian overture was in three parts,—allegro, andante, final allegro. Furthermore, Mozart wrote in his score “Ouvertura,” not “Sinfonia.” “Ouvertura,” by the way, is a vile term. (The overture to “Idomeneo,” *Allegro*, “Die Entführung aus dem Serail,” *Presto*, and “Le Nozze di Figaro,” *Allegro assai*,—the three chief preceding operas,—were all in one movement.)

The *Andante* of the overture is taken from the catastrophe of the opera, which begins with the entrance of the Statue and his speech, “*Don Giovanni, a cenar teco m' invitasti.*” The trombones which are used to-day in this scene were probably added for performance at Vienna, and it is doubtful whether they were added by Mozart: there is no indication for their use in the overture. The *Allegro* is wholly fresh material.

\*  
\* \*

Many strange and wonderful pages have been written about opera and overture. The most imaginative, the most fantastical, as well as the most sympathetic and poetic, is the wild tale of E. T. A. Hoffmann, who advances

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the theory that Don Giovanni had wronged Donna Anna before he killed her father, that she loves him passionately although she should detest him, and that she does not live long after his taking off. "In the *Andante* (of the overture) horror of the terrible, unearthly *regno all' pianto* seized me, fearful forebodings of appalling things possessed my soul. The jubilant fanfare in the eighth measure of the *Allegro* sounded like exulting outrage. I saw from blackest night fiery demons stretch forth their glowing claws,—the life of joyous human beings who dance gayly on the thin cover of the bottomless pit. The conflict between the nature of man and unknown, frightful powers which surround it, bent on destruction, came clearly before the eyes of my soul."

A less poetical but curious description is given by Oulibicheff, who is precise in his hysteria. According to him the D-sharp of the violins in the third measure of the *Allegro* against the D of the 'cellos indicates the hostile attitude of Don Giovanni toward the human race, or rather toward the male sex. The rabid wolf comes creeping slyly on; with one bound he has snatched the lamb, and the trumpets hail the successful stroke with their triumphant fanfare. The news of the stolen lamb gets abroad, and spreads more and more. The alarm is given. The people gather to annihilate the wolf (from the sixteenth to the forty-eighth measure), etc.

Gounod in his "Don Juan" devotes eight pages to the consideration of this overture, and he, too, uses purple words and swollen phrases. "From the very start of the overture Mozart is in full drama, and the overture itself is the synthesis of this drama." The first chords establish "the majestic and terrible authority of divine justice, avenger of crime." The first four measures are made more fearful by the intervening rests. The following harmonic progression has "a sinister character that freezes with fright, as the sight of a ghost." It was the cynical Auber who once said in the opera house, "There's a ghost in that music." The rhythm



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has a fatal persistence that tells of no mercy for the impenitent blasphemer. "Everything in this formidable introduction breathes terror." Gounod speaks of the monotonous and inexorable rhythm of the strings, the funereal timbre of the wind instruments, the first violins which in syn-copation pry into the most secret recesses of that darkened conscience, the figure of the second violins which rolls itself like a huge snake around the guilty one, the obstinate resistance of the condemned, the frightful rising and falling scales which yawn as waves in a tempest. The *Allegro* shows the hero flushed with the fever of insolence, deaf to the warning from heaven, headstrong in audacity, quick and sparkling as a sword, breaking through all obstacles, climbing balconies, putting to rout the alguazils. "What sonorousness obtained with so few notes and such simple means! What youthful charm, what brilliance of the grand lord in the two measures which follow the first seven of the *Allegro*! How luminous the timbres and the rhythm of the wind-instruments after the fine, delicate, discreet use of the strings! What wheedling charm in the thirds of oboes and clarinets at the thirty-second measure! What tumult, yet without confusion, in the double imitation in canon as you leave the fifty-fourth measure!" And Gounod has many "What's" and "How's," accompanied with exclamation points.

The book by Gounod should never be read without the gloss, now applaudive, now ironic, prepared by Camille Saint-Saëns. The latter refers to the "eloquent rests" at the beginning of the overture, and says: "Eloquent silence in music is a comparatively modern conquest. From the Roman style of Palestrina to the reddish pointed arches of Bach, the art of the past ignored it or made little of it. Even now some seem to disdain this precious help, for they are busied in immoderately weaving the work of musical tissue and covering it with rich embroideries." Saint-Saëns advises those who prefer to ignore Mozart to examine the rests in the first

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measures of the Prelude to "Tristan und Isolde." He then quotes liberally from Gounod, and adds: "This picture is all true, and yet, if we look closely at it, the details appear insignificant. What! simple intervals of the octave! basses repeating for some measures a very simple rhythm! Syncopes (where are they not to be seen?), a little figure on the fourth string of second violins,—and these scales, '*ces effroyables gammes*,' which are of a moderate pace and do not go beyond the octave,—these things are marvels! Yes, it is true: these details taken by themselves appear insignificant or nothing at all; they derive their value from their opportunity, their reciprocal harmoniousness, contrast, general equilibrium; and in this lies style, here is the secret of genius. . . . And all this disappears in mediocre performances. A piece like this can be played apparently in a respectable fashion, and yet make no impression. Unfortunately, nothing is more difficult to perform than this exquisite music, where each note, each rest, has its own value; where the slightest negligence, not only in the letter, but in the spirit, may bring on defeat. The great musical shows have another kind of strength. The overture to 'Tannhäuser,' the overture to 'Guillaume Tell' (you see that I speak without prejudice), survive second-rate performances. Many notes may be beautifully slain, but there are so many that there will always be survivors. It is a triumph of big battalions. The tree with a thousand leaves can brave the storm; but what is left of a flower or the wing of a butterfly, after it has been bruised?"



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In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first *Allegro* of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later.

He wrote on May 15 of the same year: "The *Rondo* for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished, I shall be without anxiety about the *Finale*. The *Adagio* is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the *Finale* is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw — Poles, Czechs, Germans, Italians — were invited to the rehearsal with full orchestra, except

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trumpets and drums, Sept. 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the *Adagio* would be wholly insignificant and its success doubtful. The *Rondo* is effective, the first *Allegro* vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on Oct. 11, 1830. The program was as follows:—

Symphony . . . . .	Görner
First Allegro from the Concerto in E minor . . . . .	Chopin
Aria with Chorus . . . . .	Soliva
Adagio and Rondo from the Concerto in E minor . . . . .	Chopin
Overture to "Guillaume Tell" . . . . .	Rossini
Cavatina from "La Donna del lago" . . . . .	Rossini
Fantasia on Polish Airs . . . . .	Chopin

(Soliva (1792–1851) was a composer and singing teacher. Two of his best pupils, Miss Wolków and Miss Gladkowska, sang at this concert. George Sand wrote a sonnet to him. Görner was a horn-player as well as a composer.)

The theatre was full, and Chopin, who had been exceedingly nervous, played at his ease. He played on Streicher's piano, and Soliva conducted.

Chopin played the concerto at Breslau (November, 1830), Vienna



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(1831), Munich (1831), Paris (Feb. 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

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sion that it has come to consider music as a matter of (more or less) articulate language. Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; an adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development — the picture is but a logical exaggeration of much wild criticism — we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead, — “dead and done with.”

The musical spirit of Mozart's generation was in peculiar harmony with his genius. Then, in the phrase of Mr. Herbert Statham, “counterpoint was still a pure joy to the craftsman; when symphonies might be written in two or three days, or an overture or a sonata turned out the evening before an announced performance, with no idea of an object beyond the frank delight in beauty of melody and finish of form and execution; with no demand from the audience for a meaning to the work, and (thank Heaven!) no one to flourish the showman's pointer through the pages of a *programme raisonné*.” And through it all you follow the steps of the little musician, mostly radiant and splendid, as he passes from honor to honor, finally from undenied supremacy to a wasting poverty and an almost hidden death. In Courts (you know his little suit of pale blue satin, his white silk stockings) playing to astonished kings and queens; in draw-

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ing-rooms discussing impromptus with a miraculous exuberance; in the arbor composing his "Don Giovanni,"—perennial "glory of our blood and state"; in his bedroom, the night before the production, writing the overture, the while his wife persuaded wakefulness by the telling of fairy tales; in the Sistine Chapel recording in his memory, at a hearing, the secret and unpublished papal "Miserere"; or, on the stage, surprising his Zerlina into a satisfactory scream; at billiards, smitten by that angelic melody known now as "Ave Verum"; finally, evolving his "Requiem" under the impression of a strange superstition,—through all these famous scenes you follow a man of art whose emotions were transmuted during their passage into pure and absolute music. The foolish world has declared that melody is dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art,—to be ever fresh and new and immortal and young,—he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song? One is recorded, after hearing the music of Mozart, to have sighed: "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older,—if it be music indeed, and not a self-conscious array of sounds,—than the age she had when Mozart—himself a culmination, himself the greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect

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deliberation. None could deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels — that is in truth the description of Mozart's music. Sane — because scholastic — in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborate with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect, yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed — you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns all of us.

OVERTURE TO BYRON'S "MANFRED," OPUS 115. ROBERT SCHUMANN.

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Byron did not intend that "Manfred," a dramatic poem, should be

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need to know about  
a glove**



played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9th he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. Mr. Denvil, an English play actor, produced his own version of Byron's poem in New York, Oct. 20, 1836. He had created the part at Covent Garden, London, in October, 1834, when the music was by Bishop. Byron's piece was played in London at Drury Lane as late as 1863, when Phelps took the part of the

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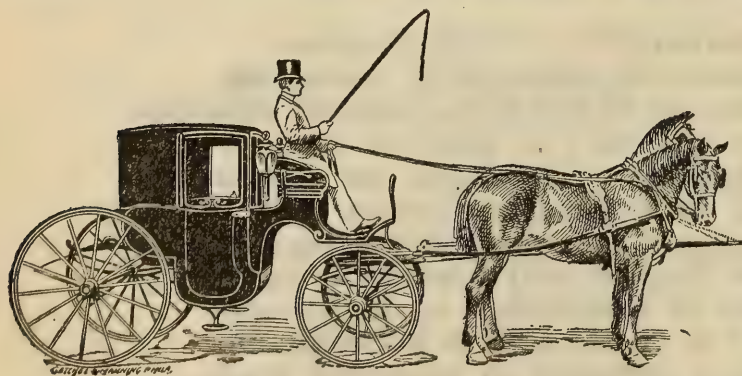
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dismal hero. Henry Morley did not find the performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The

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Corsair," but he abandoned his purpose and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that when Schumann once read the poem aloud at Düsseldorf his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh that saith: —

The star which rules thy destiny  
Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

The overture, perhaps, is as effective in theatre as in concert-hall. It has been contrasted rather than compared with Wagner's "A Faust Overture," it has been the subject of rhapsodies, the most romantic of which is by Louis Ehrlert. Reissmann's short description is perhaps more to the purpose: —



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“The ‘Manfred’ overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements!—Manfred’s wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred’s guilt, in powerful chords; Astarte’s image as the mild consoler in the sweeter motive! how passionately the battle rages in the *Allegro*, Astarte being more and more clearly revealed as its central point, in the second motive! how the contest waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte’s image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoniously and melodiously resolved; and Manfred’s death at the close seems to be his liberation and redemption.” (Translation by Miss Alger.)

The first performance—stage performance—with this music was at Weimar, under Liszt’s direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann’s works forget this production, as well as the performances of “Genoveva” at Weimar in 1855 (after the production at Leipsic in 1850) the overtures of these respective works and “The Bride of Messina,” the symphonies in B-flat and D minor, “The Paradise and Peri,” and “Faust’s Transfigura-

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tion. At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,' and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, and elevating one, in accordance with my expectations. The part of Manfred was taken by Herr Pötsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confessed that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of

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Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his *Fantasie*, Op. 17.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, Nov. 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard Musical Association Concert, Nov. 17, 1869. The first performance of all the music was by The Cecilia, April 24, 1880, when Mr. Howard Malcolm Ticknor was the reader.

**SYMPHONY NO. 2, IN D MAJOR, OPUS 73 . . . . . JOHANNES BRAHMS.**

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of



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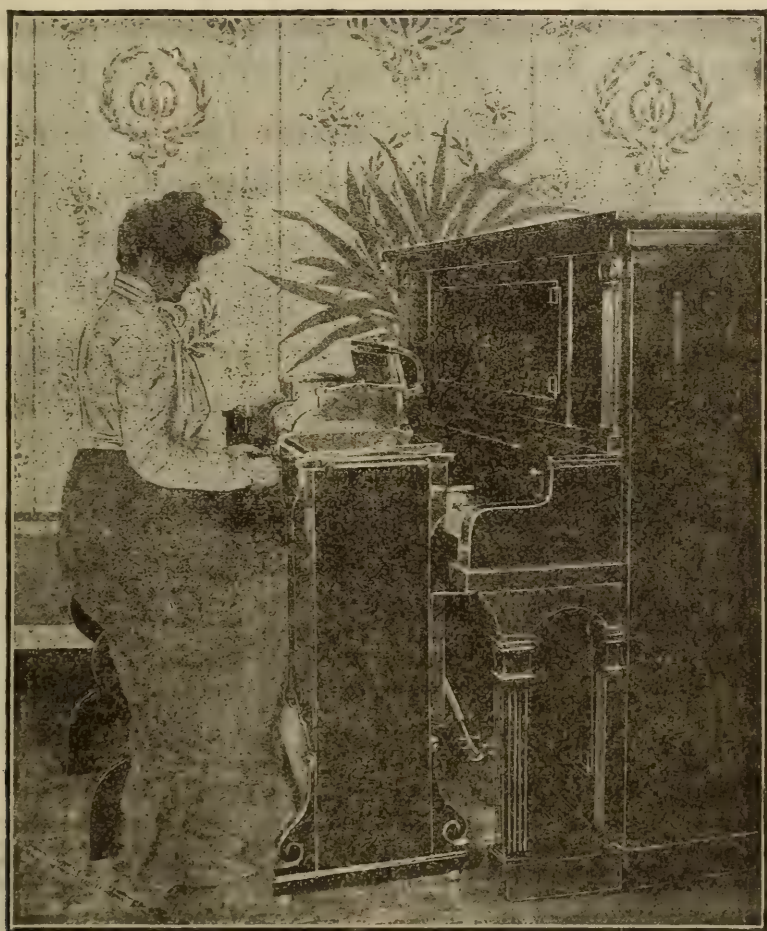
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"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last

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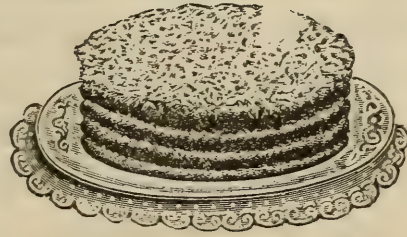
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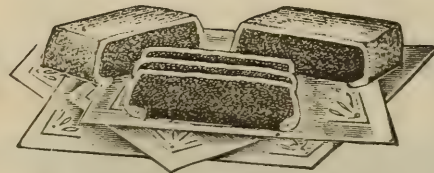
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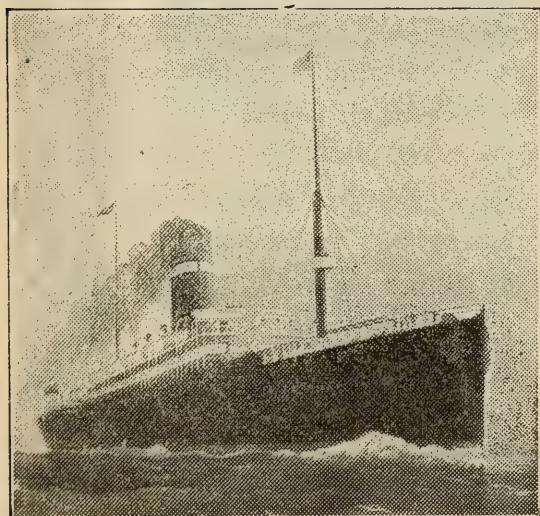
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fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

“This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an ‘effect’ is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains



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no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

“Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months.”

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms :—

“The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first nearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *Allegro*, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of

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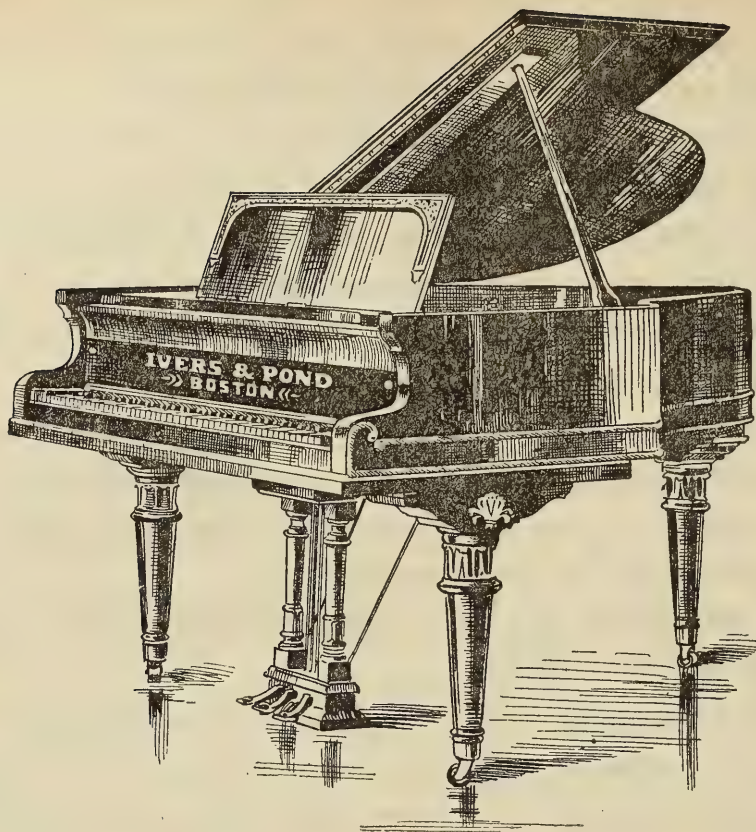
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Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his “Eroica,” so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose “Die Symphonie nach Beethoven” (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: “The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully.” And after a eulogy of the movements he puts the symphony among the very best of the new-classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennet writing a better symphony than the one by Brahms in D major.

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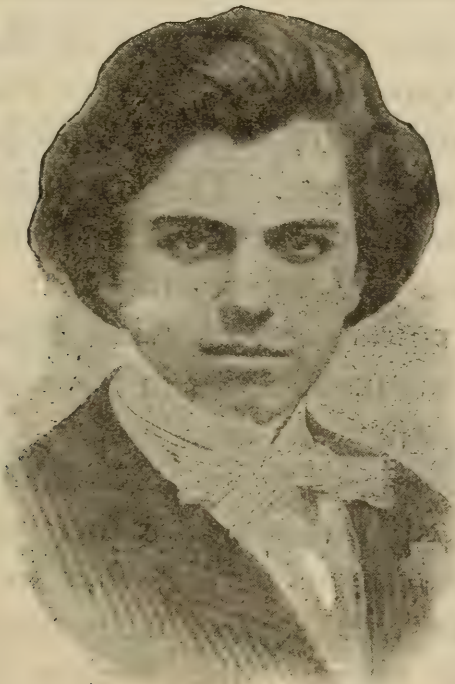
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a. Etincelle		Moszkowski
b. Etude de Concert		Schloezer
MISS SHAY.		
VIOLIN SOLI.		
a. Aria		Bach
b. Romance, in G major		Beethoven
HERR KUBELIK.		
RHAPSODIE HONGROISE, No. 12		Liszt
MISS SHAY.		
VIOLIN SOLO. "Nel cor piu non mi sento"		Paganini
HERR KUBELIK.		
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Mr. WILHELM GERICKE, Conductor.

Sixteenth Season in New York.

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## PROGRAMMES

OF THE

## SECOND CONCERT

THURSDAY EVENING, DECEMBER 12,

AT 8.15 PRECISELY,

AND THE

## SECOND MATINEE

SATURDAY AFTERNOON, DECEMBER 14,

AT 2.30 PRECISELY.

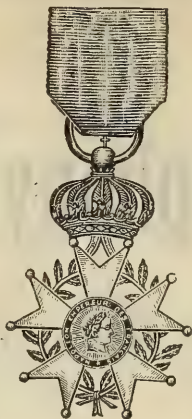
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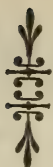
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# Boston Symphony Orchestra



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NEW YORK.

Twenty-first Season, 1901-1902.

Sixteenth Season in New York.

Mr. WILHELM GERICKE, Conductor.

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## SECOND CONCERT, THURSDAY EVENING, DECEMBER 12, AT 8.15.

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### PROGRAMME.

Karl Goldmark . Concert Overture, "In the Spring," in A major,  
Op. 36

Henri Vieuxtemps Concerto for Violin, No. 5, in A minor, Op. 37  
Allegro non troppo.  
Adagio.  
Allegro con fuoco.

Richard Strauss "Ein Heldenleben," Tone Poem for Full Orchestra  
(First time at these concerts.)

Beethoven . . . Symphony No. 2, in D major, Op. 36

- I. Adagio (D major).  
Allegro con brio (D major).
  - II. Larghetto (A major).
  - III. Scherzo: Allegro (D major).  
Trio (D major).
  - IV. Allegro molto (D major).
- 

SOLOIST:

Mr. CHARLES GREGOROWITSCH.

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There will be an intermission of ten minutes before the Symphony.



## Gabrilowitsch to the Everett Piano Co.

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GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

OSSIP GABRILOWITSCH.

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CINCINNATI.

CHICAGO.



OVERTURE, "IN THE SPRING," OPUS 36 . . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; still living at Vienna.)

This overture was first played at Vienna, Dec. 1, 1889, at a Philharmonic Concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures, "Prometheus Bound" and "Sappho," were not then written. There was wonder why Goldmark with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas, "The Queen of Sheba," "Merlin," are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the last opera, "The Prisoner of War," is the story of the maid for whose dear sake Achilles sulked. Of his two symphonies, the more famous, the "Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead, the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroidered with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

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Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental, without sojourning in the East, without the thought of the Temple.

The overture begins directly with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like *ritardando* to the main tonality, and is developed into a brilliant finale.

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The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later — and then only through his steadfast friend's influence with the Intendant of the Imperial theatres — that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of

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a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

\*  
\* \*

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

MR. CHARLES GREGOROWITSCH, violinist, was born Oct. 25, 1867, at St. Petersburg. His family is of Polish origin. He studied with Besekirskij at Moscow and with Wieniawski, later with Dont at Vienna and with Joachim at Berlin. He visited the United States in 1896-97. His first appearance in this country was at New York, Nov. 24, 1896, when he played Wieniawski's second concerto at a concert of the American Symphony Orchestra. His first appearance in Boston was on Feb. 27, 1897, at Steinert Hall, in a concert with Mr. Xaver Scharwenka. Mr. Gregorowitsch has been for some years concert-master at Helsingfors.

#### CONCERTO IN A MINOR, NO. 5, FOR VIOLIN AND ORCHESTRA, OPUS 37.

HENRI VIEUXTEMPS.

(Born at Verviers, Feb. 17, 1820; died at Mustapha, Algiers, June 6, 1881.)

Vieuxtemps began the composition of this concerto in the summer of 1860 at Baden-Baden. The concerto was written at the request of his friend, Hubert Léonard, for the prize-competition of the latter's pupils at the Royal Conservatory of Brussels. Léonard received the concerto in April, 1861. The proportions of the work are more modest than those of the preceding concertos of Vieuxtemps, and it can easily be seen that the composer was concerned especially with the purpose for which the work was designed. Vieuxtemps played the concerto in September, 1861, at a concert organized by Fétis at Brussels to celebrate the anniversary of the independence of Belgium. He played it at Paris, Dec. 3, 1862, when Berlioz and Elwart praised it to the skies, and Adolphe Botte accused the violinist-composer of "breaking consecrated forms." Berlioz wrote that the "magnificent concerto" was wholly new and great; that the ensemble was admirably contrived to bring into the light the solo instrument; that the orchestra spoke with rare eloquence,— "it does not send forth vain rumors of the people, and, if there is a crowd, it is a crowd of orators." Furthermore, the Marquis Eugène de Lonlay was moved with his own "aristocratic pen" to write a sonnet in honor of the composer. The concerto



was a favorite of Wieniawski, who played it on all occasions during the last years of his life. It is dedicated to "Monseigneur le duc de Brabant."

Vieuxtemps introduced in the *Adagio* the opening measures of the quartet, "*Où peut on être mieux qu'au sein de sa famille*," from Grétry's "Lucile" (Paris, 1769). (The air enters in C major, at the tenth measure of the *Adagio*.) This quartet was the feature of the comedy written by Marmontel. It served afterward at family reunions, distributions of prizes, all manner of gatherings, and it was heard in street and theatre when the Bourbons returned to France. The popularity of the tune was unbounded, and yet during the rehearsals of the piece Grétry was advised to cut out the quartet.

The concerto has been played at these concerts by Mr. Leopold Lichtenberg (Oct. 18, 1884, the first Symphony Concert conducted by Mr. Gericke), Mr. Otto Roth (1890), Miss Olive Mead (1899).

TONE POEM, "A HERO-LIFE," OPUS 40 . . . . RICHARD STRAUSS.

(Born at Munich, June 11, 1864; now living at Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mainz, Constance, Crefeld, Bremen. There have been later performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (Oct. 21, 1900).

The first performance in America was by the Chicago orchestra, Mr. Theodore Thomas, conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, Dec. 8, 1900, when the orchestra numbered one hundred and twenty-five players.

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It's a Fownes'

That's all you  
need to know about  
a glove

The score calls for these instruments : —

Sixteen first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 2 harps ;

A piccolo, 3 flutes, 3 or 4 oboes, an English horn, 1 clarinet in E-flat, 2 clarinets in B-flat, 1 bass-clarinet, 3 bassoons, 1 double-bassoon ;

Eight horns, 5 trumpets, 3 trombones, a tenor tuba, a bass tuba ;

Kettle-drums, bass-drum, snare-drum, side-drum, cymbals.

\* \* \*

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

It was in the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter (1833-96), who married Franziska Wagner, a niece of Richard Wagner, in 1854. "Before I knew Ritter," says Strauss, "I had been brought up in a, severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven ; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward program music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony.

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Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887), which was first performed in America at Chicago (Oct. 26, 1901). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter.

Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung" (1889), to which Ritter wrote an explanatory poem, but only, it is said, after the work had been finished and performed; "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),—Strauss refused to furnish a program for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892-93), and pieces of smaller dimensions; remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then form some idea of the remarkable capacity and ability of the man for work.

Much has been written in Germany and France for and against the later compositions of Strauss. Mr. Arthur Hahn's pamphlet on "Don Quixote"

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is in twenty-four pages, the orchestral score is of eighty pages, and some idle person of a statistical mind has reckoned that there is a page of commentary for every twenty measures of music, more than a line for each measure.

And so there are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest — and thickest — is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose, the story of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people, or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitifully mean, and yet, perhaps, dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a program. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLE-FIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

- I. The Hero (first section).
- II. The World that enters in Opposition to the Hero.
  - (a) The Foes of the Hero (second section).
  - (b) The Helpmate of the Hero (third section).
- III. The Life-Work of the Hero.
  - (a) The Battle-field of the Hero (fourth section).
  - (b) The Hero's Works of Peace (fifth section).

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ROGERS, JAMES A.				Polkette.	D	2-3	.30
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IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows : —

I. Introductory clause (introduction of themes).

(a) Group of the chief themes of the whole work (first section).

(b) Group of the chief contrasting themes (sections 2 and 3).

II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).

III. Concluding clause (coda). Short development and repetition of some earlier themes.

#### THE HERO.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, viola, and 'cello, and the violins soon enter. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem.

#### THE HERO'S ADVERSARIES.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) Fifths in the tubas show their earthly, sluggish nature. The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

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#### PROGRAMME.

BEETHOVEN	.	.	.	.	Quartet in G major, Op. 18, No. 2
BEETHOVEN	.	.	.	.	Sonata for Piano and Violoncello, in A major, Op. 69
BEETHOVEN	.	.	.	.	Quartet in F major, Op. 135

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## THE HERO'S HELPMATE.

This is an amorous episode. The solo violin represents the loved one who at first is coy, coquettish, and disdains his humble suit. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

## THE HERO'S BATTLE-FIELD.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

## THE HERO'S MISSION OF PEACE.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

## THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

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It has been said that Strauss chose the appellation "tone-poem" for these compositions to mark the predominate importance of the purely musical character; that he repudiated the word "symphonic" to show that he did not fear to abandon the guiding thread when he plunged boldly into the tonal labyrinth; that his musical poems are subjective, untainted by that material objectivity into which too definite programs lead the composer. It is true that these works of Strauss have no detailed program, and that titles and even sub-titles or quotations are used as hints to suggestions, not as maps, not even as inexorable guide-posts. On the other hand, the music itself is by no means music that exists through very independence of form, and is ruled by laws of development even when the subject suggests a special color or tendency. This later music of Strauss seems to be governed by a fancy that is heated by a program which is



fully and clearly in the mind of the composer, and is not given to the hearer for his advantage.

The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tschaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and — is recklessness the word? — his wildest pieces are by no means without a certain unity. His inspiration is not versatile: his thought, wherever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of “Dionysiac drunkenness”? There are these thoughts, and Mr. Jean Marnold has voiced them admirably.

There are others who claim that Strauss has gone beyond Wagner, that he is the founder not of a new school, but of a new art. Their eulogy is frenetic, nor do they hesitate to proclaim Strauss as the hero of his last tone-poem.

Some, as Mr. Claude Achille Debussy, of Paris, a musician of rare gifts and ultra-modern tendencies, rub their eyes and say with him after hearing “Till Eulenspiegel”: “This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze, and hurry to say politely, ‘God bless you!’ a big drum makes the boum-boum that italicizes the clown’s kick and gesture; you burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-bass blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of all this the piece is full of genius in certain ways, especially in the prodigious surety of the orchestration, and the frenetic spirit that sweeps one along from beginning to end.”

And thus are men divided, and thus is there wrangling in families and wordy war on account of Music which to thousands of well-to-do and

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- "Aus Italien," symphonic fantasia, Dec. 22, 1888, Jan. 12, 1901.  
"Don Juan," tone-poem, Oct. 31, 1891, Nov. 5, 1898.  
Symphony in F minor, Nov. 4, 1893, Jan. 6, 1900.  
Preludes to Acts I. and II. of "Guntram," Nov. 9, 1895.  
"Till Eulenspiegel's lustige Streiche," Feb. 22, 1896, Nov. 25, 1899.  
"Tod und Verklärung," tone-poem, Feb. 6, 1897, March 18, 1899.  
"Also sprach Zarathustra," tone-poem, Oct. 30, 1897, March 17, 1900.  
"Ein Heldenleben," tone-poem, Dec. 7, 1901.

SYMPHONY IN D MAJOR, NO. 2, OPUS 36 . . . LUDWIG VAN BEETHOVEN.

(Baptized at Bonn, Dec. 17, 1770, and therefore born probably on the 16th  
of December; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a

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hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. It was at Heiligenstadt that he wrote the document known as "Beethoven's will," which, addressed to his "brothers, Carl,—Beethoven," drips yew-like melancholy.

In this condition of gloom and despair, Beethoven wrote his second symphony, which is full of innocent pleasure, frank gayety, "pleasing badinage." As Berlioz says: "The first *Allegro* that follows the admirable *Adagio* is of headlong dash. The *Andante*"—Berlioz refers to the *Larghetto*—"is not treated in the manner of that in the first symphony. The theme is not worked in canonic imitation, but a frank, pure song, exposed at first by the strings, then ornamented with rare elegance by means of delicate figures, whose character never strays far from the sentiment of tenderness that is the distinctive feature of the chief thematic idea. There is a ravishing portrayal of innocent pleasure, which is scarcely shadowed by a few moments of melancholy. The *Scherzo* is as frankly gay in his capricious fancy as the *Larghetto* has been wholly calm and happy, because everything is smiling in this symphony."

How is it then with those who insist that music always reflects the mental condition of the composer?

In a sketch book that is dated 1801-1802 the theme of the *Larghetto* appears as given to the horns.

The symphony in D was first performed at a concert given by Beethoven at the Theater an der Wien, April 5, 1803. The other numbers of the program were his oratorio, "Christus am Oelberge," first symphony, concerto in C minor for piano and orchestra. Certain pieces that had been rehearsed were omitted, that the concert might not be too long. The

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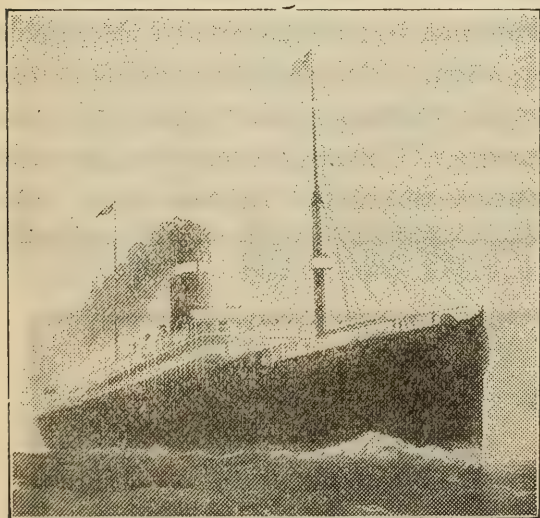
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prices of admission were raised ; some were doubled ; the prices of the reserved seats were tripled. The receipts amounted to 1,800 gulden. The concert began at six o'clock. The rehearsal, which began at 8 A.M., was most unsatisfactory until Prince Karl Lichnowsky ordered cold meats, bread and butter, and wine to be brought in large baskets.

The reviews of the new works were few and cool. One critic declared in the *Zeitung für die elegante Welt* that the first symphony was superior to the second, because the first was written throughout with more spontaneity and ease, while the attempt in the second to achieve something new and surprising was too evident. Another critic (1804) said many strange modulations should be cut out. Another, in 1805, wrote that the symphony was too long, the too frequent use of the wind instruments destroyed the effect of beautiful passages, the *Finale* was too bizarre, savage, noisy ; but he admitted wealth of new thought, depth of knowledge, original expression, in this work of a powerful genius. Spazier likened the symphony unto a repulsive monster, a wounded serpent "which would not die, and in dying (in the *Finale*) still dealt vain but furious blows with his tail, stiffened by the last agony."

The symphony was published in 1804. It was arranged by Ries as a trio for piano, violin, and 'cello, and Beethoven revised it ; by Ebers as a nonet ; by Ries as a quintet, with double-bass, flute, and two horns *ad lib.* ; by Hummel as a quartet for piano, flute, violin, and violoncello.



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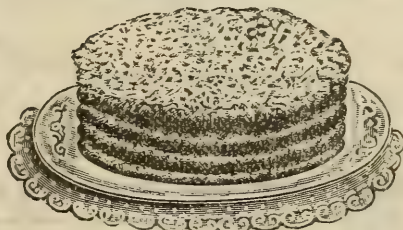
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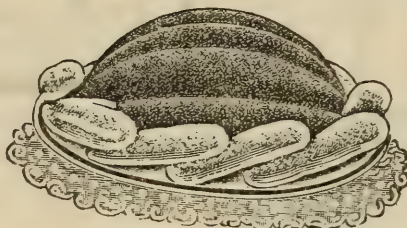
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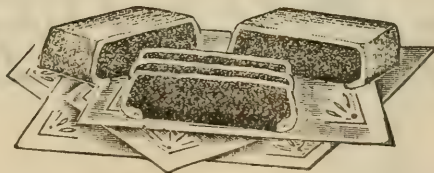
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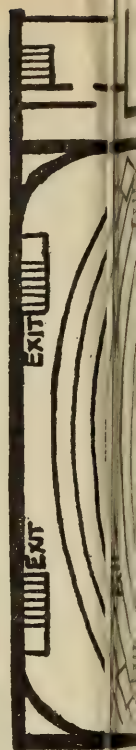
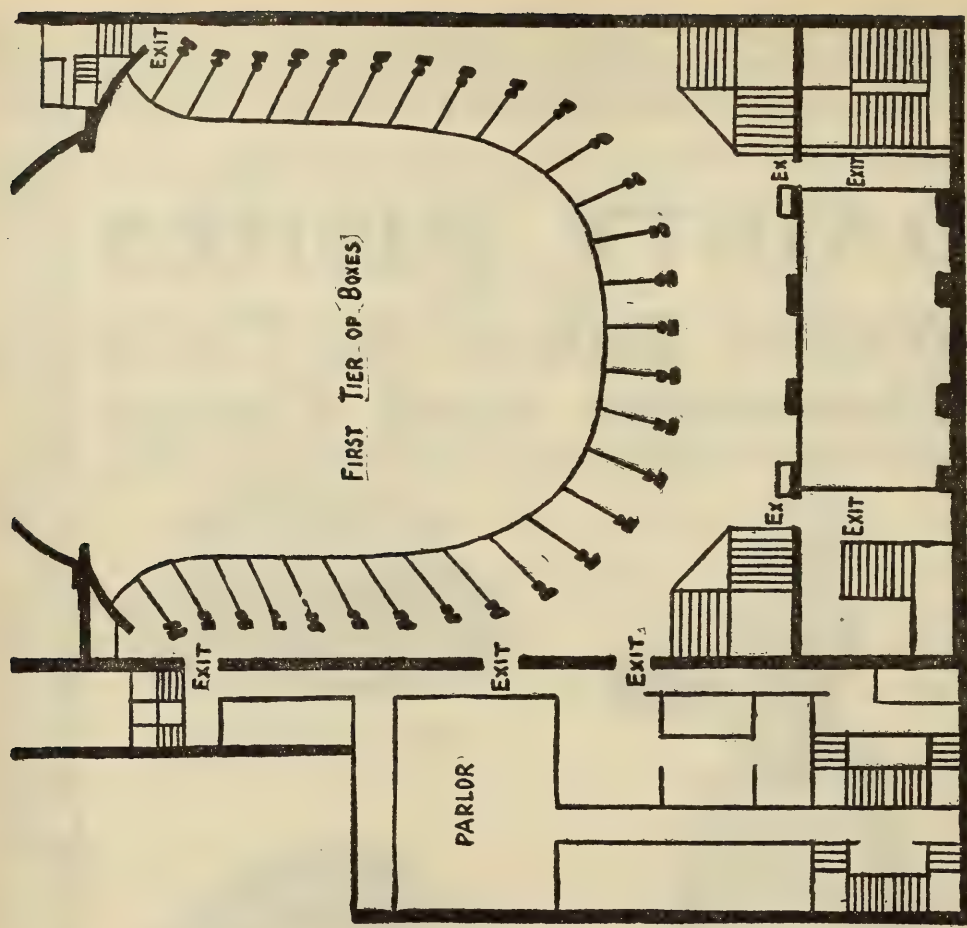
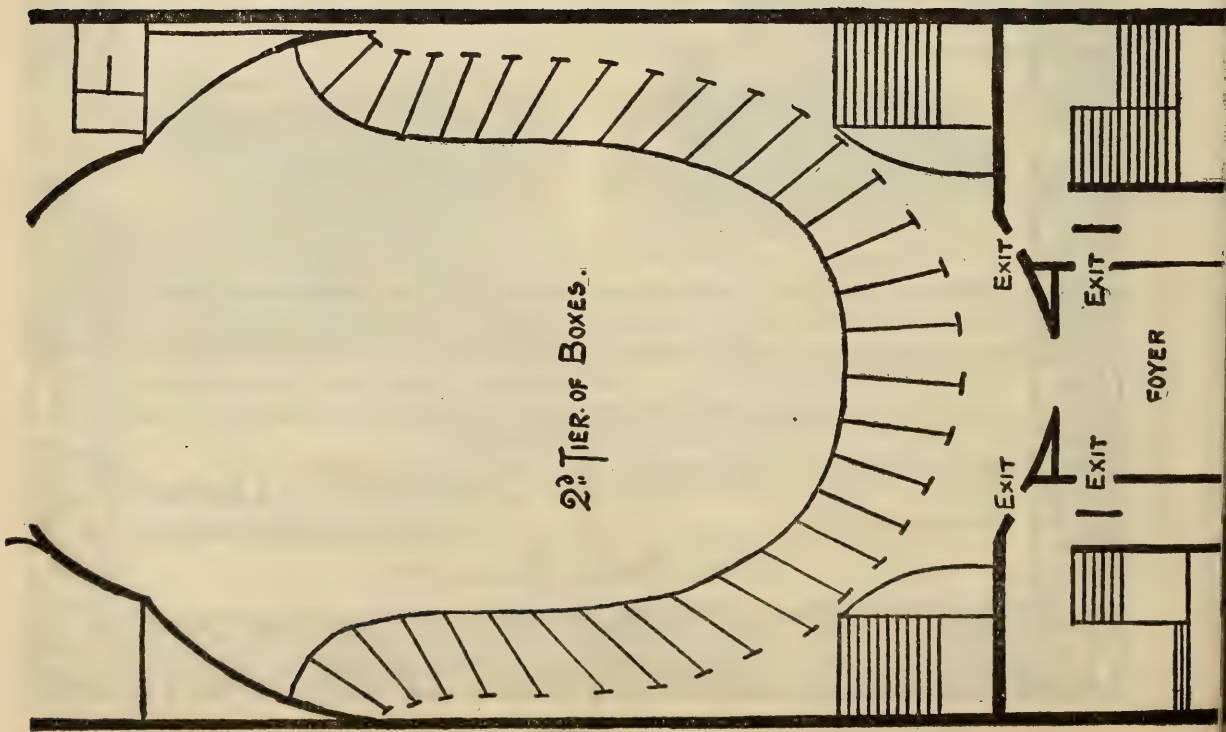


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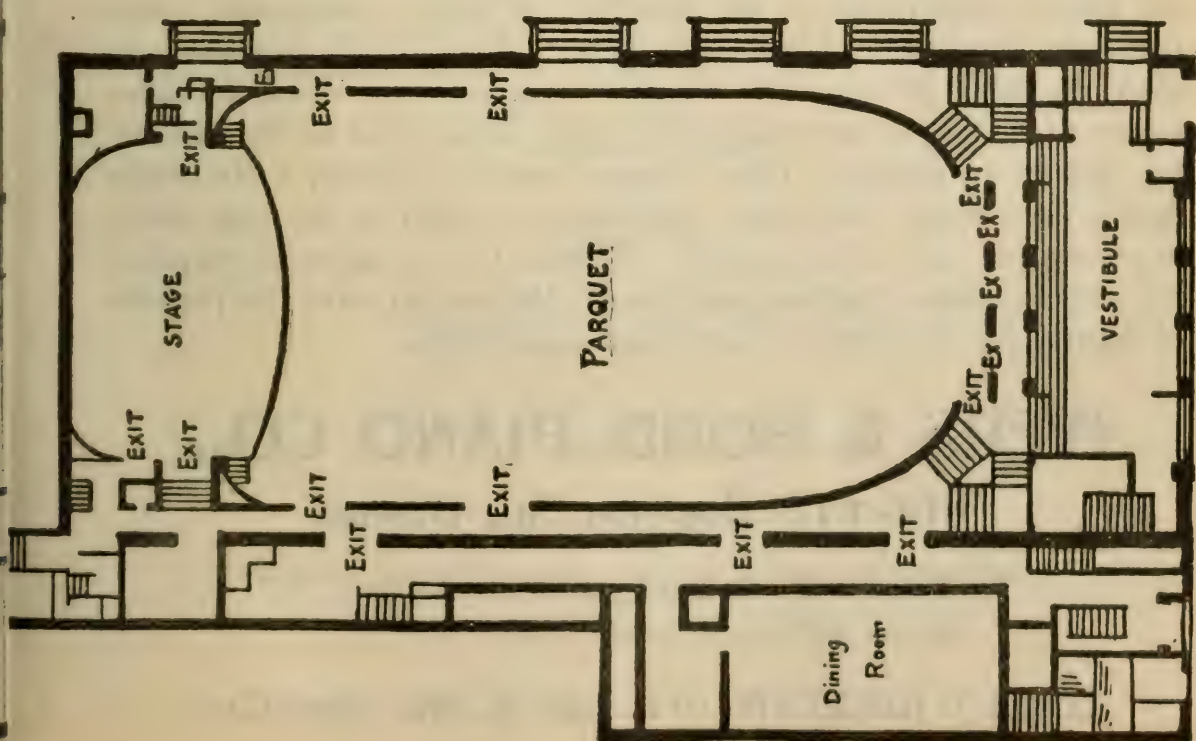
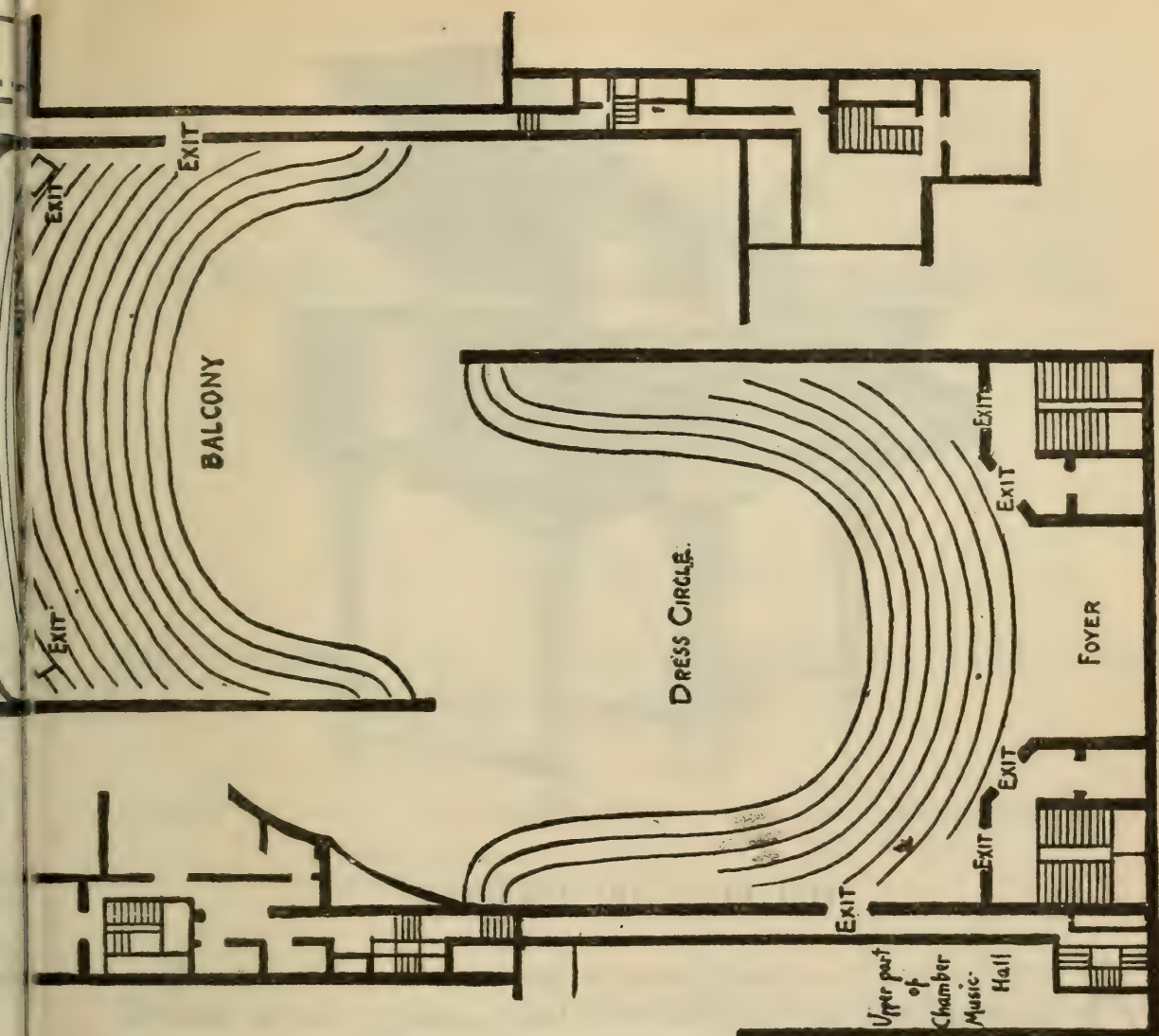
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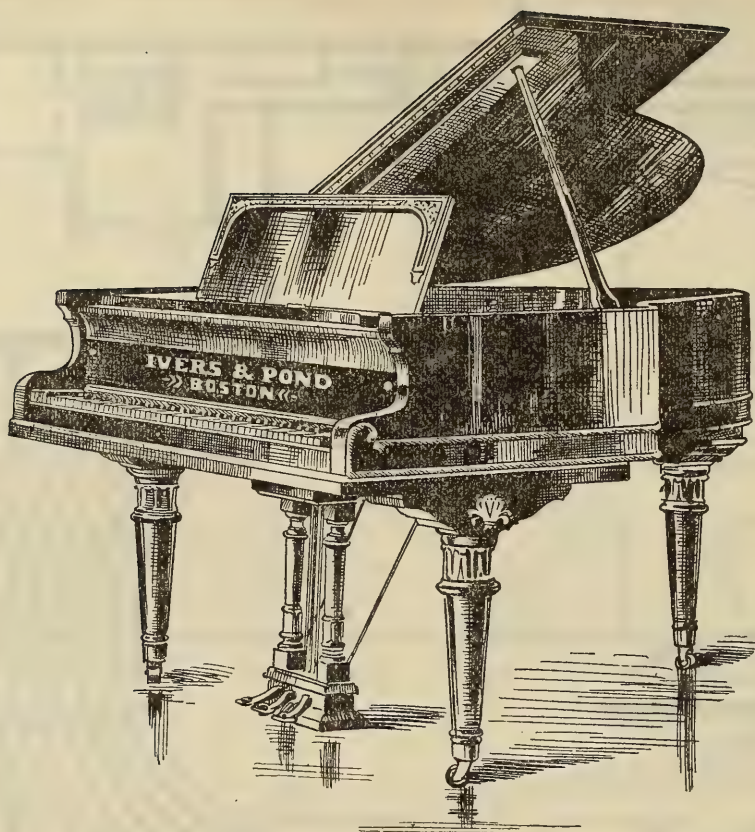
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**SECOND MATINEE,  
SATURDAY AFTERNOON, DECEMBER 14,  
AT 2.30 PRECISELY,**

---

**PROGRAMME.**

Edward Elgar . . . Overture, "Cockaigne" (In London Town)  
(First time in New York.)

Chopin . . . Concerto for Pianoforte, in E minor, Op. 11  
Allegro maestoso.  
Romance: Larghetto.  
Rondo: Vivace.

Brahms . . . . . Symphony No. 2, in D major, Op. 73  
I. Allegro non troppo (D major).  
II. Adagio non troppo (B major).  
III. Allegretto grazioso, quasi Andantino (G major).  
IV. Allegro con spirito (D major).

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**SOLOIST:**

**Mr. JOSEF HOFMANN.**

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The Piano is a Steinway.

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There will be an intermission of ten minutes before the Symphony.

OVERTURE, "COCKAIGNE" ("IN LONDON TOWN") . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857;  
now living at Malvern.)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted. The performances here this week and at Chicago are the first in the United States.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, "and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon-broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey wine that ever was tasted, without one drop of water." As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word "Cockaigne" from the Italian "Cuccagna," applied to this free feast where there was eating and drinking at will; but "Cockaigne" appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,—a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested "Kuchen" because the houses of Cockaigne are thatched with cakes. Boileau was the first to apply the word to any city, when he wrote: "For the rich Paris is a land of Cockaigne." The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago:—

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the



wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that there is nothing in common between "Cockaigne" and "Cockney." Tait's Magazine did not hesitate to speak of the author of "Hyperion" and the "Ode on a Grecian Urn" as "that unfortunate Cockaigner, Johnny Keats."

Let us again quote from Decker's "Seven Deadly Sins of London," for these lines might serve as one of several mottoes to the piece:—

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners in diminished form. There is then a summing-up of the first part.

Various themes — the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and now to violins re-enforced by wood-wind — are remembered, and the “working-out section” is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and violas now introduce the church scene. The theme of “nobility,” diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to introduce the coda. There is a short version of the military music. The peroration is founded on the theme of “nobility,” and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance, anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.

#### Fourth Season      **SYMPHONY CONCERTS FOR YOUNG PEOPLE**      1901-1902

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##### .. PROGRAMS ..

December 21	
Prelude to “Lohengrin” . . . . .	Wagner
From “The Messiah” . . . . .	Händel
Pastoral Symphony	
Air: { He shall feed his flock.	
{ Come unto Him.	
Christmas Song, “Silent Night! Holy Night!”	
From “Hänsel and Gretel” . . . . .	Humperdinck
Sandman’s Song.	
Children’s Prayer.	
Dream Music.	
Introduction to Act III., “Lohengrin” . . . . .	Wagner
January 4	
Overture, “Magic Flute” . . . . .	Mozart
Prelude, “The Deluge” . . . . .	Saint-Saëns

<b>Subscription Tickets.</b>	First tier box (6 tickets), \$60.	Second tier box (8 tickets), \$45.
	One course ticket in first tier box, \$10.	One course ticket in second tier box, \$6.
	Parquet, \$6.	Dress Circle, \$4. Balcony, \$2.50.

##### .. IMPORTANT NOTICE ..

The Society announces that it will open an office at No. 20 West 33d Street, “The Colonia,” where all tickets will be on sale during the entire season between the hours of 9 A.M. and 6 P.M., and where programs and all information can be obtained.

Subscribers of last season can claim and pay for their tickets from November 4 to November 16. On and after November 18 new subscriptions will be received.

All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, Secretary, 24 East 33d Street.

The object of these concerts is to teach young people to listen intelligently to music, to cultivate their taste, and to enable them to gain a clearer insight into and a fuller appreciation of the works of great composers. Therefore short explanations of the musical form and interesting features of the compositions will be given by Mr. Damrosch.

From Symphony, “In the Forest” . . . . . Raff  
In the Twilight.  
Dance of the Dryads.

##### February 1

From Symphony in A major (Italian) . . . . . Mendelssohn  
Funeral March of a Marionette . . . . . Gounod  
Overture, “Le Roi d’Ys” . . . . . Lalo

##### March 1

Overture to a Comedy . . . . . Smetana  
“Scènes Napolitaines” . . . . . Massenet  
Marche Slave . . . . . Tschaiakowsky

##### March 15

Overture, “Rienzi” . . . . . Wagner  
“Träume” (Dreams), arranged for Solo Violin  
and Orchestra . . . . . Wagner  
Forge Scene from “Siegfried” . . . . . Wagner  
Kaisermarsch . . . . . Wagner

**Soloists will be announced later**



- I. Cheerful aspect of London = Leading theme.
- II. Strong and sincere character of Londoners = Episode.
- III. The Lovers' romance = Second subject.
- IV. Young London's interruption = Development of episodical theme (diminished).
- V. The military band = New episodical theme, around which the formal working-out is carried on.
- VI. In the church = Fresh episodical matter; working-out continued.
- VII. Finally in the streets = Recapitulation and coda.

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."

Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hid-

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The Office of the Society has been removed to 20 West 33d Street, "The Colonia."

The office will be open on Monday, November fourth, and thereafter throughout the entire season, between the hours of 9 A.M. and 6 P.M.

Subscribers may claim and pay for their tickets from November 4 to November 16.

New subscribers may select their seats on and after November 18.

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#### PROGRAM DECEMBER 19.

##### PART I.

Hodie Christus natus est - - - Sweelinck  
 Psalm 98 - - - - - Schütz  
 Two Chorales - - - - - Bach  
 Benedictus, from Mass - - - - - Grell

##### PART III.

An Mutter Natur - - - Von Herzogenberg  
 Dirge of Darthula - - - Brahms  
 Lay a Garland - - - De Pearsall  
 Upon my Lap my Sovereigne sits - - - Peerson

##### PART II.

Concerto Grosso, in D - - - Corelli

The program for the Second Concert will be announced later.

eous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in attempting a description. In 1895 his "Les Chevaux de Bois" for voice and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes,—a festival that gives vulgar and violent pleasure. In 1898 his "Couronnement de la Muse," written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced—"Buy my shrimps," "Old clo'," "Chairs to mend," "My fresh salmon, my fresh cod," etc. Then came "Louise" (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: "Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled '*Paris s'éveille*,' sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City, will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous symbol,—behold, the city rises anew and draws toward it the enchanted, infatuated Louise." To which Pierre de Bréville replied: "He wished to glorify Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers."

Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink; Félicien David borrowed from a cheese-monger; Halévy remembered "Fine bunches of asparagus"; Adam employed the cry of boatmen on the Seine; and in the sixteenth century Clément Jannequin wrote a chorus, "Les Cris de Paris," which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a "Ballet des Cris de Paris."

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms,



"sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is "All alive, O! Catch 'em alive!"

There was a time when the street cries in New York were "stereotyped, traditional, classical." Among the most familiar were "Hot corn," "Ould iron and ould bots," and "Claar, fi' claar," which, being interpreted, meant, "Clams, fine clams." Nor was "Glass pud-ding, glass pud-ding" wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as "Paris qui crie" (1890), at 400 francs; "The Cries of London," with illustrations by J. T. Smith; "Le Arti che vanno per via nella Città di Venezia" (1803); Caracci's "Le Arti di Bologna" (1646); "Les Cris Populaires de Marseille," by Regis de la Colombière (1868), etc. A book of genuine interest to musicians is "Les Voix de Paris," by Georges Kastner (Paris, 1857), to which is added the author's "Les Cris de Paris," *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

Elgar, in his glorification of London, did not — so far as I can learn — use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

\*  
\* \*

Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions "which make such a composition as 'Cockaigne' greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged."

"That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savoury. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

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**Henry Wolfsohn's Second Sunday Concert,**  
**Metropolitan Opera House, Sunday Evening, December 15, at 8.15**

---

## **Josef Hofmann**

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**Symphony**  
**Orchestra**

*Act II., Saint-Saens's "Samson and Dalilah."*

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"The man of music—the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions—is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of 'moving discord.' Tschaikowsky's contemplation of the momentous discord of death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of 'Don Giovanni'; the discord of fear and hope produced the amazing 'Lacrymosa Dies' of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

"This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory

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Mendelssohn Hall, Thursday Evening, December 19, 1901, 8.15 o'clock.

**Miss Florence Austin,** Violiniste,

Assisted by **Sig. Abramoff,** Basso.

(Late of The Metropolitan Opera Company.)

**Mr. MAX LIEBLING,** Accompanist.

---

**PROGRAMME.**

1. Suite in G minor . . . . . Franz Ries  
*a. Allemanda. b. Intermezzo. c. Andante. d. Introduction et Gavotte.*  
Miss Austin.
2. Aria, Roberto il Diavolo . . . . . Meyerbeer  
Sig. Abramoff.
3. Concerto in D major (Allegro) Cadenza by Besekirsky . . . . . Paganini  
Miss Austin.
4. Song, Nabucco . . . . . Verdi  
Sig. Abramoff.
5. Airs Hongrois . . . . . Ernst  
Miss Austin.

Reserved Seats, Orchestra, \$1.50; Reserved Seats, Balcony, \$1.00. For sale at Schuberth's, 23 Union Square, and Ditson & Co., 867 Broadway, between 17th and 18th Streets.

STEINWAY PIANO USED.



(or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong — at least, he could not at the period of the writing of 'Don Giovanni'; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endlessness, even in its night-silences, its silent trees, its casual coloring of flowers, with the contrast of life and eternity to which Mozart appealed, or with that of life and desperate annihilation which occupied Tschai-kowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

\*  
\* \*  
EDWARD WILLIAM ELGAR is of a musical family. His father was a violinist and organist as well as business man, his uncle was a viola player and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted; flute, clarinet, cornets (1 and 2), euphonium, bombardon, double-bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin

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Metropolitan Opera House, Sunday Evening, December 15, at 8.15 o'clock.

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**JOSEF HOFMANN,** Management  
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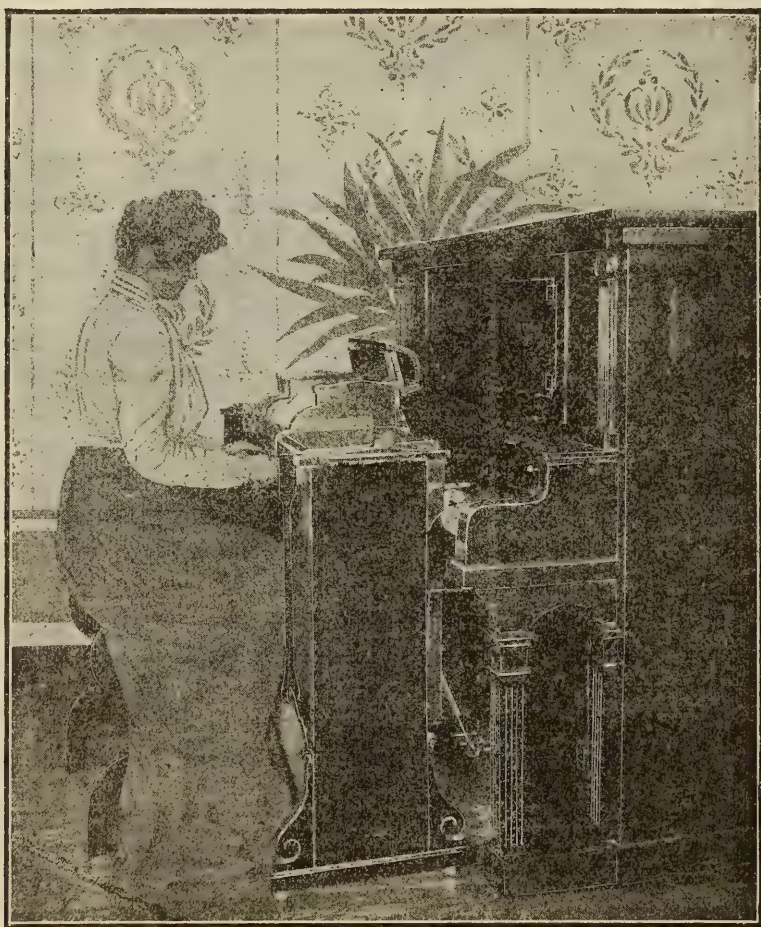
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*Mr. WILHELM GERICKE, Conductor.*

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THIRD CONCERT

Thursday Evening, January 16,

AT 8.15.

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THIRD MATINEE

Saturday Afternoon, January 18,

AT 2.30.

at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipzig to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

His chief works are as follows:—

**STAGE MUSIC.** Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

**CANTATAS.** "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

**SACRED WORKS.** "Lux Christi," Op. 29 (Worcester, 1896); Te Deum and Benedictus in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); Litanies and other church music.

**ORCHESTRAL.** Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900); Imperial March, Op. 32 (Diamond Jubilee, 1897); variations on an original theme (in the variations he sketched portraits of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901).

**VOCAL.** Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries.

## CONCERTO IN E MINOR, FOR PIANOFORTE AND ORCHESTRA, OPUS 11.

FREDERICK CHOPIN.

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, Oct. 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first *Allegro* of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later.

He wrote on May 15 of the same year: "The *Rondo* for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished, I shall be without anxiety about the *Finale*. The *Adagio* is in E major, and of a



romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the *Finale* is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw — Poles, Czechs, Germans, Italians — were invited to the rehearsal with full orchestra, except trumpets and drums, Sept. 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the *Adagio* would be wholly insignificant and its success doubtful. The *Rondo* is effective, the first *Allegro* vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on Oct. 11, 1830. The program was as follows: —

Symphony . . . . .	Görner
First Allegro from the Concerto in E minor . . . . .	Chopin
Aria with Chorus . . . . .	Soliva
Adagio and Rondo from the Concerto in E minor . . . . .	Chopin
Overture to "Guillaume Tell" . . . . .	Rossini
Cavatina from "La Donna del lago" . . . . .	Rossini
Fantasia on Polish Airs . . . . .	Chopin

(Soliva (1792–1851) was a composer and singing teacher. Two of his best pupils, Miss Wolków and Miss Gladkowska, sang at this concert. George Sand wrote a sonnet to him. Görner was a horn-player as well as a composer.)

The theatre was full, and Chopin, who had been exceedingly nervous, played at his ease. He played on Streicher's piano, and Soliva conducted.

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (Feb. 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

SYMPHONY NO. 2, IN D MAJOR, OPUS 73 . . . . JOHANNES BRAHMS.  
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of

more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical program have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."



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Paris, 31 Août, 1901. G. SBRIGLIA.

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Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms :—

“The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first nearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *Allegro*, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece.”

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his “Eroica,” so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose “Die Symphonie nach Beethoven” (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: “The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully.” And after a eulogy of the movements he puts the symphony among the very best of the new-classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennet writing a better symphony than the one by Brahms in D major.

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**Mr. Grossmith.**

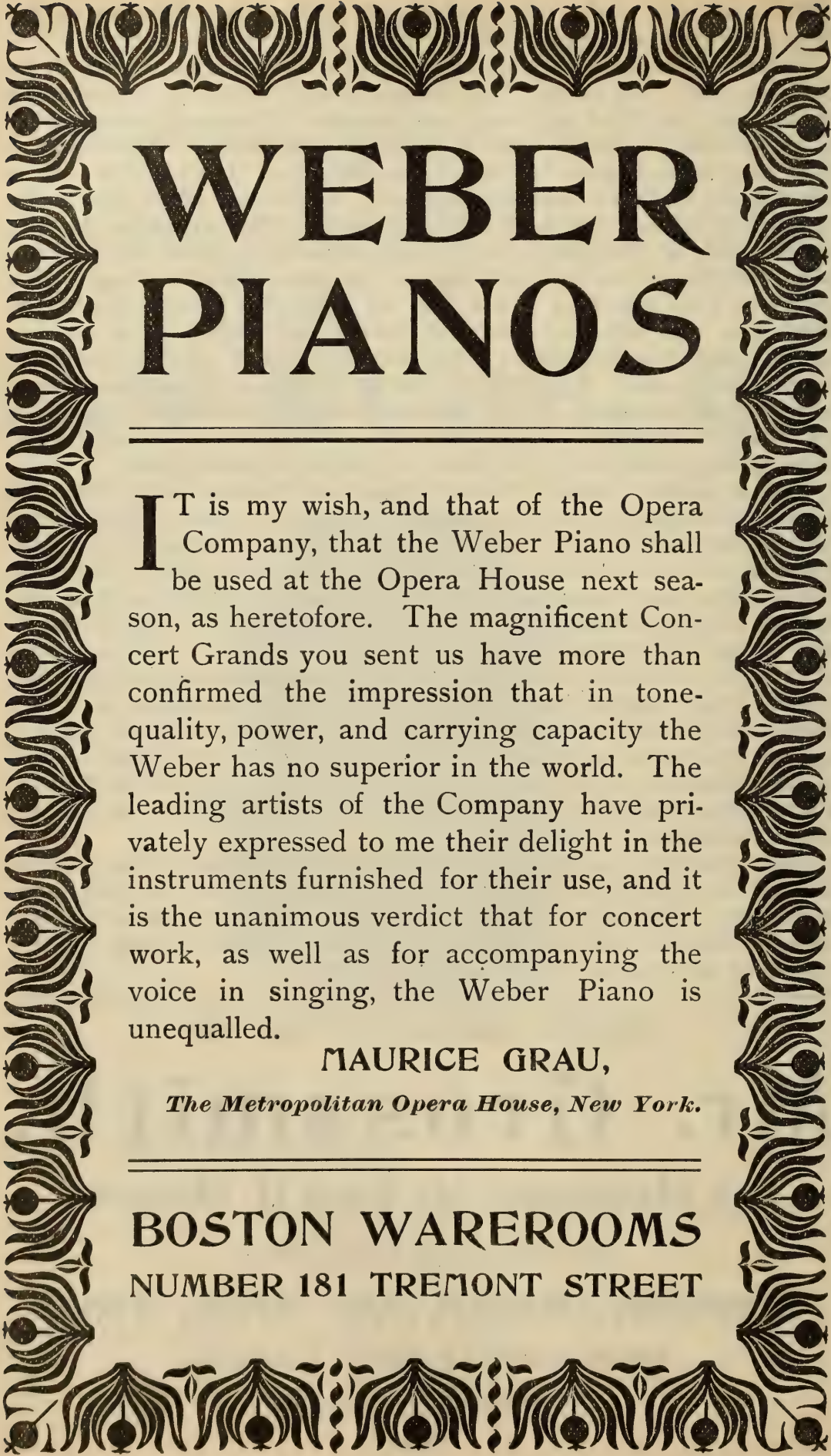
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# Boston Symphony Orchestra.

Mr. WILHELM GERICKE, Conductor.

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## PROGRAMME

OF THE

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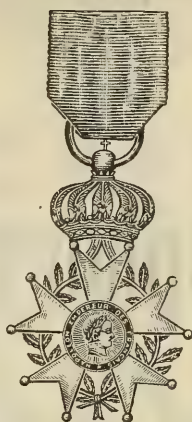
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SECOND CONCERT,  
FRIDAY EVENING, DECEMBER 13,  
AT 8.15.

---

PROGRAMME.

Mozart - Symphony in C major with Fugue-Finale ("Jupiter")

- I. Allegro vivace.
- II. Andante cantabile.
- III. Menuetto: Allegretto.  
Trio.
- IV. Finale: Allegro molto.

Chopin . . . Concerto for Pianoforte, in E minor, Op. 11

Allegro maestoso.  
Romance: Larghetto.  
Rondo: Vivace.

Edward Elgar . . . Overture, "Cockaigne" (In London Town)

(First time in Brooklyn.)

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SOLOIST :

Mr. JOSEF HOFMANN.

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OSSIP GABRILOWITSCH.

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CINCINNATI. . . . . CHICAGO.



SYMPHONY IN C MAJOR, "JUPITER" (K. 551).

WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died Nov. 15, 1787, and thus resigned his position with salary of 2,000 florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to 800 florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, sym-

phony, or piece of chamber music, although he was paying him 800 florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true royal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on Dec. 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with

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# PIANOS



the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman well says, though perhaps with characteristic extravagance: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign honorable lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him. The erroneous statement is made that the Emperor fixed his salary in 1788 at 6,000 florins. The varied ariettas for piano are praised especially, but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career:

"If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

When was the "Jupiter" first played?

Mozart gave a concert at Leipsic in May, 1789. The program was made

up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down to us might easily lead us to believe that one of them was the one in G minor. He also gave a concert of his own works at Frankfort, Oct. 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

These early programs, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" was performed at the concert given by Mozart at Leipsic. The two symphonies played were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some claim that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was applied to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced by many on this symphony are familiar to all, from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven, but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked the symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he



himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

The Prague symphony in D major (1786) is without a minuet. So is the symphony in G major (1783). There were some who thought in those days that a symphony worthy the name should be without that movement. Thus the learned Hofrath Johann Gottlieb Carl Spazier wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet is allowed? 'The first' movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. But the even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. Nor should it be forgotten that the minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives, with loud laugh and louder heels. Haydn, some say, first introduced the minuet into the symphony, but this movement is found also in the larger symphonies of Gossec, and Gossec wrote and published symphonies before Haydn had written his first.

And now a word about the Finale. The opening theme of four measures is an old church tone that has been used by many,—Bach, and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, etc. It was a favorite theme of Mozart. It appears in the Credo of the *Missa Brevis* in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785):

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Mr. JOSEF CASIMIR HOFMANN was born at Cracow, Jan. 20, 1876. (The date, Jan. 20, 1877, is sometimes given.) He played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, Nov. 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, Dec. 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstén, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Mr. Gerry, who represented the Society for the Prevention of Cruelty to Children, insisted on the withdrawal of the boy from the stage. Young Hofmann went home, rested for some time, and then resumed study. His teacher had been his father, Casimir Hofmann, at Warsaw. The boy then studied with Rubinstein for three years, till the death of his master in 1894. In 1894 he reappeared at Dresden, London, and other cities. He visited Boston again March 27, 1898, with the Chicago orchestra under Mr. Thomas, and he then played Rubinstein's Concerto in D minor and a group of solo pieces. Soon afterward he gave at least two recitals in Music Hall. His next visit was March 6, 1901, when he gave a recital in Symphony Hall. He has written a Concerto for piano and orchestra in B-flat major (Berlin, 1899) and pieces for piano solo. This is his first appearance at these concerts.

CONCERTO IN E MINOR, FOR PIANOFORTE AND ORCHESTRA, OPUS 11.

FREDERICK CHOPIN.

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, Oct. 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first *Allegro* of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later.

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He wrote on May 15 of the same year: "The *Rondo* for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the *Allegro* and the *Adagio* completely finished, I shall be without anxiety about the *Finale*. The *Adagio* is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the *Finale* is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, Sept. 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the *Adagio* would be wholly insignificant and its success doubtful. The *Rondo* is effective, the first *Allegro* vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on Oct. 11, 1830. The program was as follows:—

Symphony . . . . .	Görner
First Allegro from the Concerto in E minor . . . . .	Chopin
Aria with Chorus . . . . .	Soliva
Adagio and Rondo from the Concerto in E minor . . . . .	Chopin
Overture to "Guillaume Tell" . . . . .	Rossini
Cavatina from "La Donna del lago" . . . . .	Rossini
Fantasia on Polish Airs . . . . .	Chopin

(Soliva (1792–1851) was a composer and singing teacher. Two of his best pupils, Miss Wolków and Miss Gladkowska, sang at this concert. George Sand wrote a sonnet to him. Görner was a horn-player as well as a composer.)



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The theatre was full, and Chopin, who had been exceedingly nervous, played at his ease. He played on Streicher's piano, and Soliva conducted.

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (Feb. 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

OVERTURE, "COCKAIGNE" ("IN LONDON TOWN") . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857;  
now living at Malvern.)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted. The performances here this week and at Chicago are the first in the United States.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, "and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon-broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey

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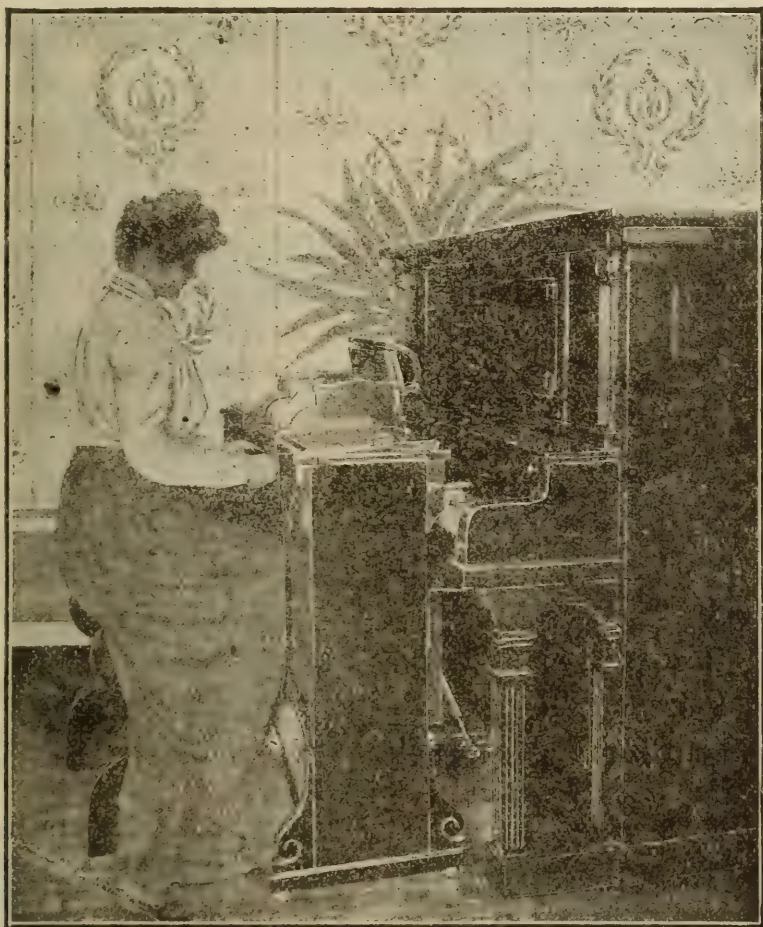
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wine that ever was tasted, without one drop of water." As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word "Cockaigne" from the Italian "Cuccagna," applied to this free feast where there was eating and drinking at will; but "Cockaigne" appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,—a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested "Kuchen" because the houses of Cockaigne are thatched with cakes. Boileau was the first to apply the word to any city, when he wrote: "For the rich Paris is a land of Cockaigne." The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago:—

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that

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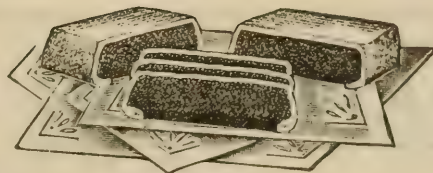
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there is nothing in common between "Cockaigne" and "Cockney." Tait's Magazine did not hesitate to speak of the author of "Hyperion" and the "Ode on a Grecian Urn" as "that unfortunate Cockaigner, Johnny Keats."

Let us again quote from Decker's "Seven Deadly Sins of London," for these lines might serve as one of several mottoes to the piece:—

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly

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the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners in diminished form. There is then a summing-up of the first part. Various themes—the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and now to violins re-enforced by wood-wind—are remembered, and the "working-out section" is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and violas now introduce the church scene. The theme of "nobility," diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to introduce the coda. There is a short version of the military music. The peroration is founded on the theme of "nobility," and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance,

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anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.

- |   |  |
|---|--|
| I. Cheerful aspect of London                  | = Leading theme.   |
| II. Strong and sincere character of Londoners | = Episode.   |
| III. The Lovers' romance                      | = Second subject.  |
| IV. Young London's interruption               | = Development of episodic theme (diminished).                            |
| V. The military band                          | = New episodic theme, around which the formal working-out is carried on. |
| VI. In the church                             | = Fresh episodic matter; working-out continued.                          |
| VII. Finally in the streets                   | = Recapitulation and coda.   |

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."

Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hideous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in attempting a description. In 1895 his "Les Chevaux de Bois" for voice

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Slumber Song.	F	2-3	.30	Badinage.	A min. 2-3		.30
Valse Lente.	C	2-3	.30	Barcarole.	G	3	.30
ROGERS, JAMES A.				Polkette.	D	2-3	.30
Valse Fantasie	F	4-5	.65	Berceuse.	B♭	2-3	.30
Villanelle.	A	4	.50	Romance.	A	3	.30
SMITH, WILSON G.				Légende.	F	2-3	.40
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				WILSON, BAYARD			
				Valse in A.	A	3-4	.50

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and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes,— a festival that gives vulgar and violent pleasure. In 1898 his “Couronnement de la Muse,” written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced —“Buy my shrimps,” “Old clo’,” “Chairs to mend,” “My fresh salmon, my fresh cod,” etc. Then came “Louise” (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: “Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled ‘*Paris s’éveille*,’ sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City, will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous symbol,— behold, the city rises anew and draws toward it the enchanted, infatuated Louise.” To which Pierre de Bréville replied: “He wished to glorify Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers.”

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Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink; Félicien David borrowed from a cheese-monger; Halévy remembered "Fine bunches of asparagus"; Adam employed the cry of boatmen on the Seine; and in the sixteenth century Clément Jannequin wrote a chorus, "Les Cris de Paris," which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a "Ballet des Cris de Paris."

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with "sixty-two elegant cuts" and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy's cry, chairs, baskets, brooms, "sung in exquisite intervals, plaintive, sustained, enduring," and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is "All alive, O! Catch 'em alive!"

There was a time when the street cries in New York were "stereotyped, traditional, classical." Among the most familiar were "Hot corn," "Ould iron and ould bots," and "Claar, fi' claar," which, being interpreted, meant, "Clams, fine clams." Nor was "Glass pud-ding, glass pud-ding" wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as "Paris qui crie" (1890), at 400 francs; "The Cries of London," with illustrations by J. T. Smith; "Le Arti che vanno per via nella Città di Venezia" (1803); Caracci's "Le Arti di Bologna" (1646); "Les Cris Populaires de Marseille," by Régis de la Colombière (1868), etc. A book of genuine interest to musicians is "Les Voix de Paris," by Georges Kastner (Paris, 1857), to which is added the authors' "Les Cris de Paris," *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

Elgar, in his glorification of London, did not — so far as I can learn —

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use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

\*  
\* \*  
\*

Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions "which make such a composition as 'Cockaigne' greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged."

"That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savoury. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

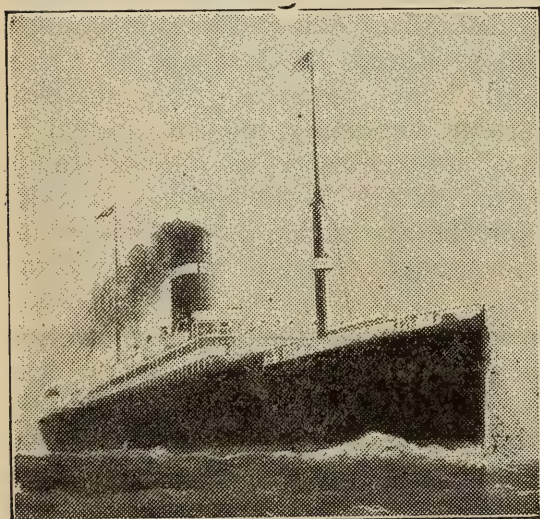
"The man of music — the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions — is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of 'moving discord.' Tschaikowsky's contemplation of the momentous discord of death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of 'Don Giovanni'; the discord of fear and hope produced the amazing 'Lacrymosa Dies' of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

"This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory (or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong — at least, he could not at the period of the writing of 'Don Giovanni'; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endlessness, even in its night-silences, its silent trees, its casual coloring of flowers, with the contrast of life and eternity to which Mozart appealed,

or with that of life and desperate annihilation which occupied Tschai-kowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

\*  
\* \*

EDWARD WILLIAM ELGAR is of a musical family. His father was a violinist and organist as well as business man, his uncle was a viola player and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted; flute, clarinet, cornets (1 and 2), euphonium, bombardon, double-bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882



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he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

His chief works are as follows:—

**STAGE MUSIC.** Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

**CANTATAS.** "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

**SACRED WORKS.** "Lux Christi," Op. 29 (Worcester, 1896); Te Deum and Benedictus in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); Litanies and other church music.

**ORCHESTRAL.** Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900); Imperial March, Op. 32 (Diamond Jubilee, 1897); variations on an original theme (in the variations he sketched portraits of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901).

**VOCAL.** Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries.

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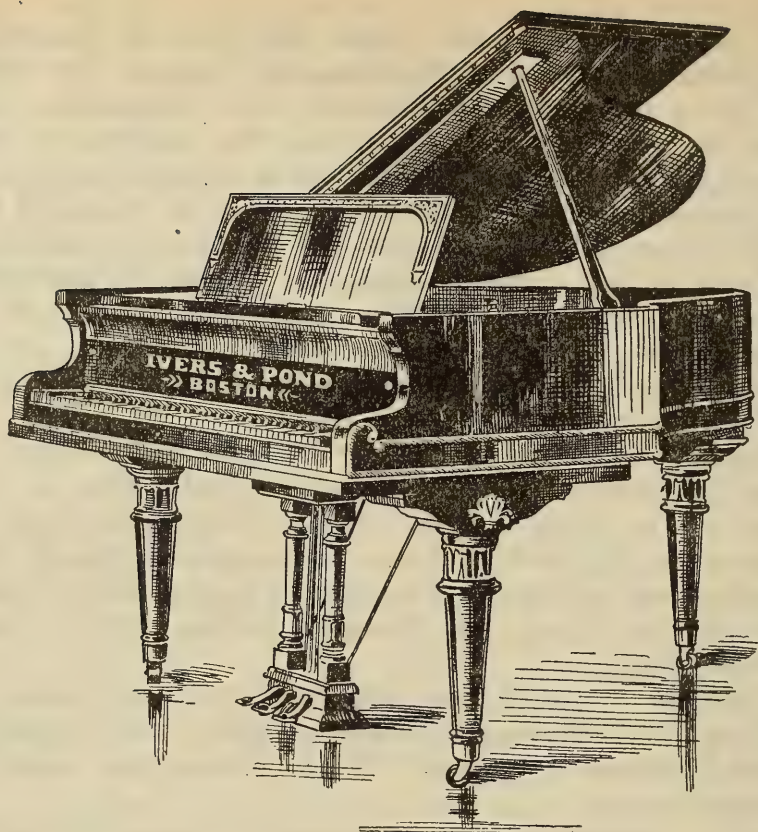
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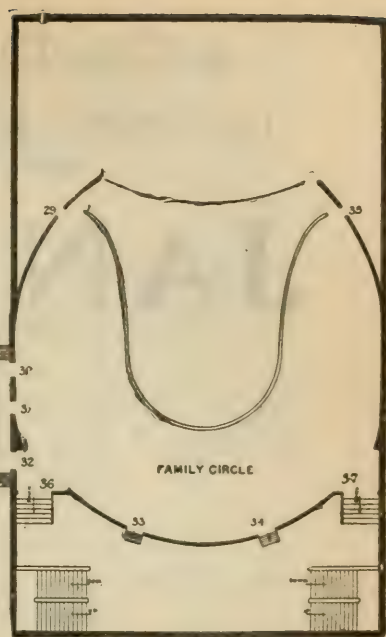
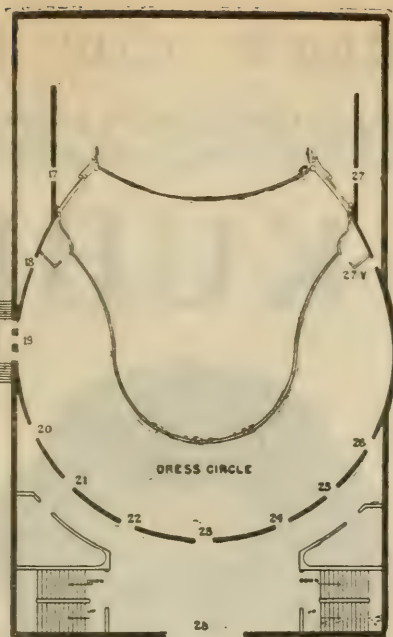
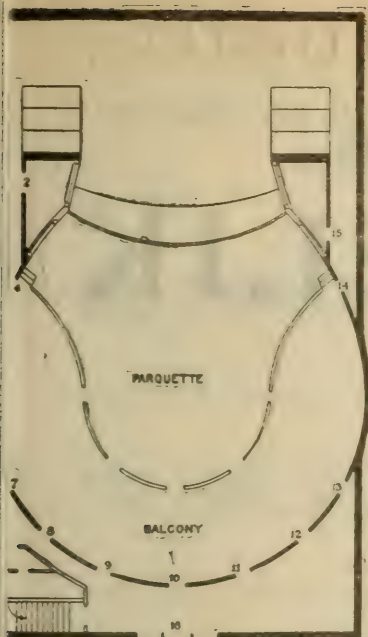
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VIOLIN SOLI.	MISS SHAY.
<i>a.</i> Aria . . . . .	Bach
<i>b.</i> Romance, in G major . . . . .	Beethoven
RHAPSODIE HONGROISE, No. 12 . . . . .	HERR KUBELIK.
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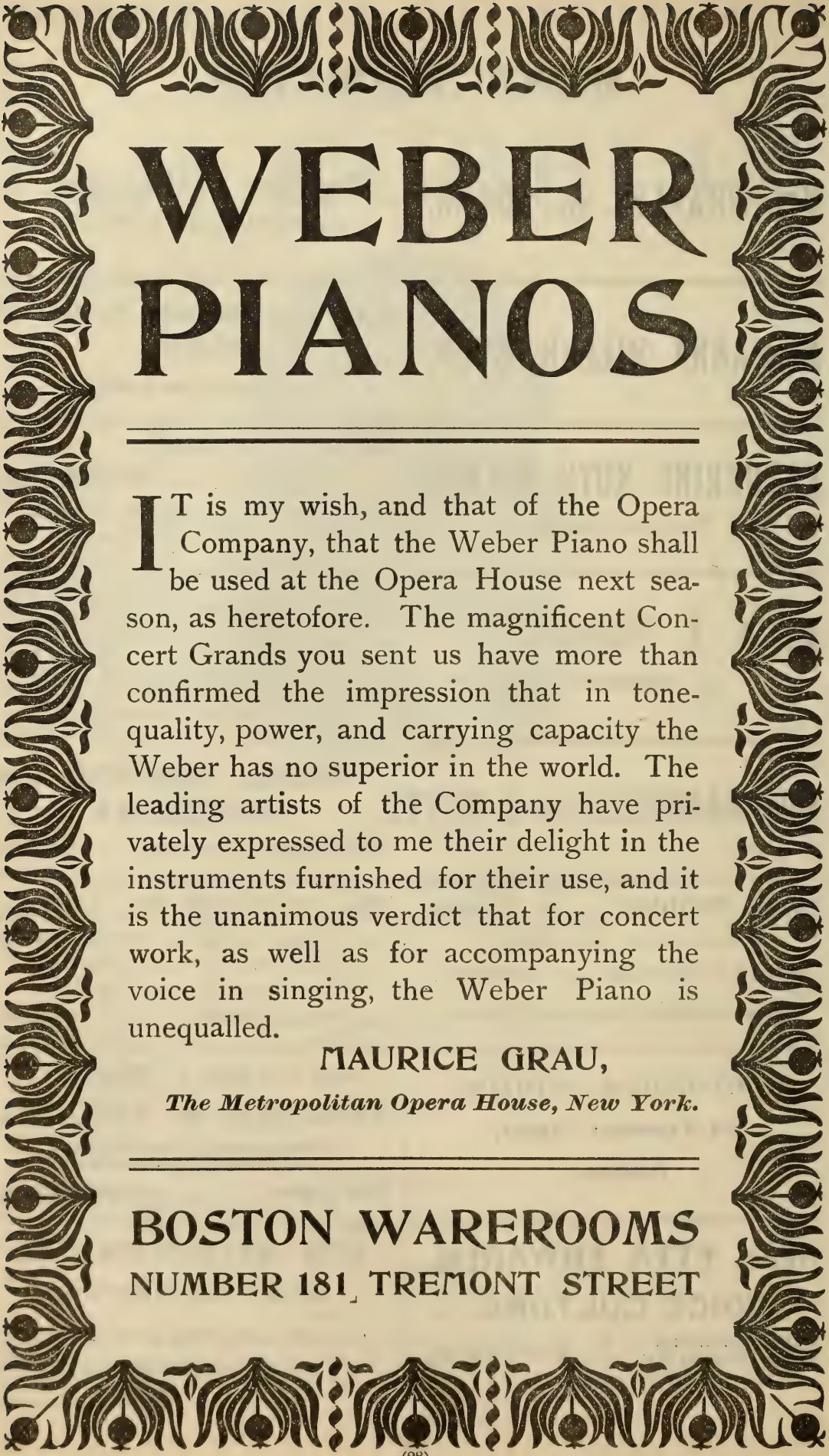
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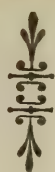
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At 7.45 sharp

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## PROGRAMME.

Carl Goldmark . . . Concert Overture, "In the Spring," in A major,  
Op. 36

Wolfgang Amadeus Mozart . . . . . Aria from "Il Seraglio"

Edward Elgar . . . . . Overture, "Cockaigne" (In London Town)  
(First time in Providence.)

A. Thomas . . . . . Aria, Mad Scene from "Hamlet"

Johannes Brahms . . . . . Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo (D major).
- II. Adagio non troppo (B major).
- III. Allegretto grazioso, quasi Andantino (G major).
- IV. Allegro con spirito (D major)

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OVERTURE, "IN THE SPRING," OPUS 36 . . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; still living at Vienna.)

This overture was first played at Vienna, Dec. 1, 1889, at a Philharmonic Concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures, "Prometheus Bound" and "Sappho," were not then written. There was wonder why Goldmark with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas, "The Queen of Sheba," "Merlin," are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the last opera, "The Prisoner of War," is the story of the maid for whose dear sake Achilles sulked. Of his two symphonies, the more famous, the "Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead, the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree—a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

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The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental, without sojourning in the East, without the thought of the Temple.

The overture begins directly with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like *ritardando* to the main tonality, and is developed into a brilliant finale.

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kington, who made his acquaintance through Hellmesberger during the winter of 1866-67. "A meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later — and then only through his steadfast friend's influence with the Intendant of the Imperial theatres — that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a sug-



gestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

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Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbsna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

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## ENTR'ACTE.

### MOZART.

(From "The Fringe of an Art.")

Music has travelled since the death of Mozart, but scarce forwards. Schools have their day and pass. Change accosts every art; and progress is the most delusive term that ever bewrayed the tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses—as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language. Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laughter; an adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development—the picture is but a logical exaggeration of much wild criticism—we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead, —“dead and done with.”

The musical spirit of Mozart's generation was in peculiar harmony with his genius. Then, in the phrase of Mr. Herbert Statham, “counterpoint was still a pure joy to the craftsman; when symphonies might be written in two or three days, or an overture or a sonata turned out the evening before an announced performance, with no idea of an object beyond the frank delight in beauty of melody and finish of form and execution; with no demand from the audience for a meaning to the work, and (thank Heaven!) no one to flourish the showman's pointer through the pages of a *programme raisonné*.” And through it all you follow the steps of the little musician, mostly radiant and splendid, as he passes from honor to honor, finally from undenied supremacy to a wasting poverty and an almost hidden death. In Courts (you know his little suit of pale blue satin, his white silk stockings) playing to astonished kings and queens; in drawing-rooms discussing impromptus with a miraculous exuberance; in the arbor composing his “Don Giovanni,”—perennial “glory of our blood and state”; in his bedroom, the night before the production, writing the overture, the while his wife persuaded wakefulness by the telling of fairy tales; in the Sistine Chapel recording in his memory, at a hearing, the secret and unpublished papal “Miserere”; or, on the stage, surprising his Zerlina into a satisfactory scream; at billiards, smitten by that angelic melody known now as “Ave Verum”; finally, evolving his “Requiem” under the impression of a strange superstition,—through all these famous scenes you follow a man of art whose emotions were transmuted during their passage



into pure and absolute music. The foolish world has declared that melody is dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art,—to be ever fresh and new and immortal and young,—he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song? One is recorded, after hearing the music of Mozart, to have sighed: "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are most futile. Music has grown no older, never can grow older,—if it be music indeed, and not a self-conscious array of sounds,—than the age she had when Mozart—himself a culmination, himself the greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect deliberation. None could deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels—that is in truth the description of Mozart's music. Sane—because scholastic—in design, it is clothed with the rarest inspiration of genius; compact

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in body, it is elaborate with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect, yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed—you would say unsurpassable. Yet we who recently chronicled his centenary are vehement over the progress that our music has made since the day when the “little master” signalled in dying a trumpet effect for his “Dies Irae.” We are moderns all of us.

OVERTURE, “COCKAIGNE” (“IN LONDON TOWN”) . . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857;  
now living at Malvern.)

This overture bears an inscription: “Dedicated to my many friends, the Members of British Orchestras.” It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted. The performances here this week and at Chicago are the first in the United States.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, “and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon-broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey wine that ever was tasted, without one drop of water.” As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word “Cockaigne” from the Italian “Cuccagna,” applied to this free feast where there was eating and drinking at will; but “Cockaigne” appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,—a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested “Kuchen” because the houses of Cockaigne are



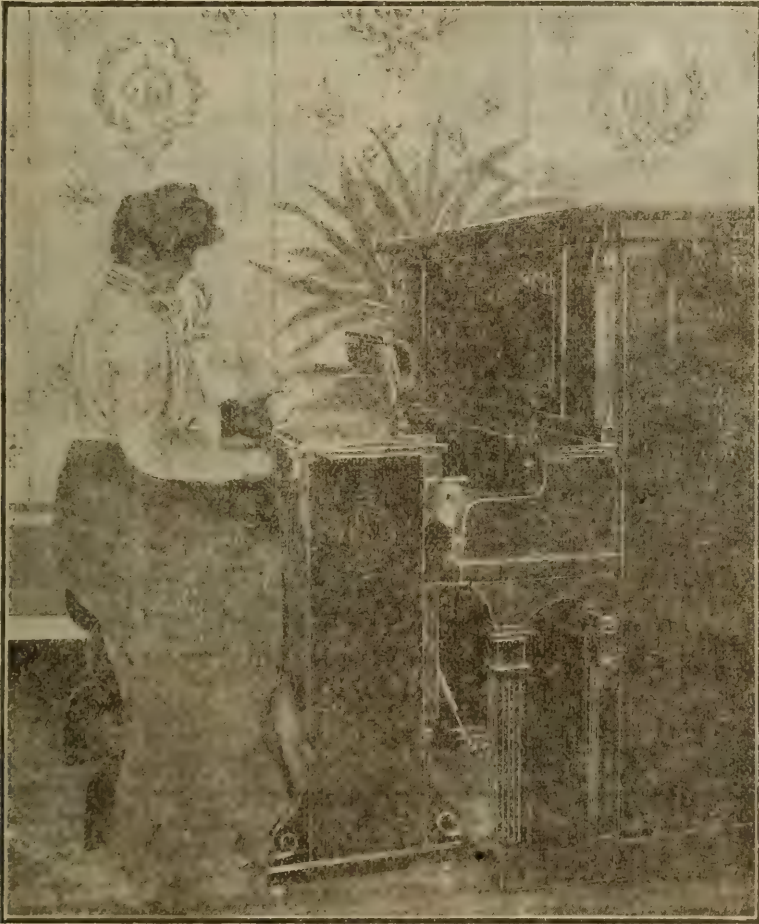
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thatched with cakes. Boileau was the first to apply the word to any city, when he wrote: "For the rich Paris is a land of Cockaigne." The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago:—

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that there is nothing in common between "Cockaigne" and "Cockney." Tait's Magazine did not hesitate to speak of the author of "Hyperion" and the "Ode on a Grecian Urn" as "that unfortunate Cockaigner, Johnny Keats."

Let us again quote from Decker's "Seven Deadly Sins of London," for these lines might serve as one of several mottoes to the piece:—

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic.

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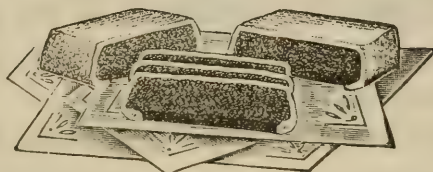
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The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners in diminished form. There is then a summing-up of the first part. Various themes—the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and now to violins re-enforced by wood-wind—are remembered, and the "working-out section" is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and



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violins now introduce the church scene. The theme of "nobility," diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to introduce the coda. There is a short version of the military music. The peroration is founded on the theme of "nobility," and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance, anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.

- |   |  |
|---|--|
| I. Cheerful aspect of London                  | = Leading theme.   |
| II. Strong and sincere character of Londoners | = Episode.   |
| III. The Lovers' romance                      | = Second subject.  |
| IV. Young London's interruption               | = Development of episodical theme (diminished).                            |
| V. The military band                          | = New episodical theme, around which the formal working-out is carried on. |
| VI. In the church                             | = Fresh episodical matter; working-out continued.                          |
| VII. Finally in the streets                   | = Recapitulation and coda.   |

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. "In addition two extra tenor trombones may be used at certain points."



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Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hideous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in attempting a description. In 1895 his "Les Chevaux de Bois" for voice and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes,— a festival that gives vulgar and violent pleasure. In 1898 his "Couronnement de la Muse," written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced — "Buy my shrimps," "Old clo'," "Chairs to mend," "My fresh salmon, my fresh cod," etc. Then came "Louise" (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: "Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled '*Paris s'éveille*,' sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City, will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the



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twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous symbol,— behold, the city rises anew and draws toward it the enchanted, infatuated Louise.” To which Pierre de Bréville replied: “He wished to glorify Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers.”

Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink; Félicien David borrowed from a cheese-monger; Halévy remembered “Fine bunches of asparagus”; Adam employed the cry of boatmen on the Seine; and in the sixteenth century Clément Jannequin wrote a chorus, “Les Cris de Paris,” which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a “Ballet des Cris de Paris.”

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with “sixty-two elegant cuts” and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy’s cry, chairs, baskets, brooms, “sung in exquisite intervals, plaintive, sustained, enduring,” and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is “All alive, O! Catch ’em alive!”

There was a time when the street cries in New York were “stereotyped, traditional, classical.” Among the most familiar were “Hot corn,” “Ould iron and ould bots,” and “Claar, fi’ claar,” which, being interpreted, meant, “Clams, fine clams.” Nor was “Glass pud-ding, glass pud-ding” wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as “Paris qui crie” (1890), at 400 francs; “The Cries of London,” with illustrations by J. T. Smith; “Le Arti che vanno per via nella Città di Venezia” (1803); Caracci’s “Le Arti di Bologna” (1646); “Les Cris Populaires de Marseille,” by Régis de la Colombière (1868), etc. A book of genuine interest to musicians is “Les Voix de Paris,” by Georges Kastner (Paris, 1857), to which is added the authors’ “Les Cris de Paris,” *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

Elgar, in his glorification of London, did not—so far as I can learn—use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

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Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions “which make such a composition as ‘Cockaigne’ greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged.”

“That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savoury. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

"The man of music — the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions — is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of 'moving discord.' Tschaikowsky's contemplation of the momentous discord of death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of 'Don Giovanni'; the discord of fear and hope produced the amazing 'Lacrymosa Dies' of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

"This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory (or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong — at least, he could not at the period of the writing of 'Don Giovanni'; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endless-

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ness, even in its night-silences, its silent trees, its casual coloring of flowers, with the contrast of life and eternity to which Mozart appealed, or with that of life and desperate annihilation which occupied Tschai-kowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

\*  
\* \*

EDWARD WILLIAM ELGAR is of a musical family. His father was a violinist and organist as well as business man, his uncle was a viola player and organist, his brother is an oboe player and conductor. Elgar as a boy played the organ and piano. Poverty prevented him from studying in Germany. He entered a lawyer's office, where he read chiefly that which was not law. He played the violin and bassoon, he appeared as solo violinist in the regions about Worcester, and he led the small orchestra of the Worcester Glee Club. In 1877 he went to London, where he studied for a short time the violin under Pollitzer. In 1879 he became bandmaster at the County Lunatic Asylum, and held the position for five years. It should be added that the band was composed of attendants, not patients. The band was thus constituted; flute, clarinet, cornets (1 and 2), euphonium, bombardon, double-bass, violins (1 and 2), piano (with occasional additions); and for this set of instruments he wrote quadrilles and polkas, for which he received five shillings a set. He wrote accompaniments for negro minstrel songs at the rate of eighteen pence an arrangement. He also taught the violin at the Worcester College for the Blind Sons of Gentlemen. In 1878 he played second violin at a Worcester Festival, and in 1883, when he was a member of Stockley's orchestra, his "Intermezzo" was performed at Birmingham. In 1882 he visited Leipsic to hear music, and that year he became conductor of the Worcester Amateur Instrumental Society. In 1885 he succeeded his father as organist at Worcester, and resigned the position in 1889. After his marriage in that year with the daughter of Major-General Sir Henry Gee Roberts, he tried to live in London, but no one would accept his compositions. He gave up the fight in 1891, and since then has lived at Malvern, where he has devoted himself to composition. His only active work is that done as conductor of the Worcestershire Philharmonic Society. With the exception of the few violin lessons in London, he is self-taught. He is a lover of books and nature. At one time his hobby was flying kites, but that gave way to golf and the bicycle.

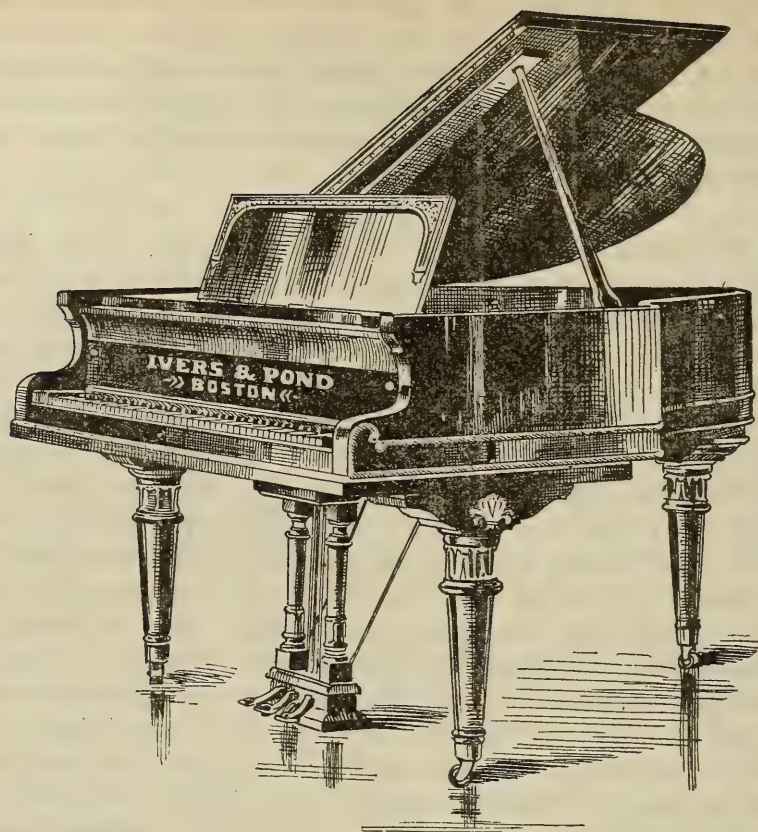
His chief works are as follows:—

STAGE MUSIC. Incidental music to "Diarmid and Grania," play in three acts by George Moore and W. B. Yeats (Dublin, Oct. 21, 1901).

CANTATAS. "The Black Knight," Op. 25 (Worcester, 1893); "Scenes from the Bavarian Highlands," chorus and orchestra, Op. 27 (Worcester, 1896); "Scenes from the Saga of King Olaf," Op. 30 (Hanley, 1896); "The Banner of St. George," Op. 33 (the Diamond Jubilee, 1897); "Caractacus," Op. 35 (Leeds, 1899).

SACRED WORKS. "Lux Christi," Op. 29 (Worcester, 1896); *Te Deum* and *Benedictus* in F, Op. 34, for chorus, orchestra, and organ (Hereford, 1897); "The Dream of Gerontius," Op. 38 (Birmingham, 1900); Litanies and other church music.

ORCHESTRAL. Concert overture, "Froissart," Op. 19 (Worcester, 1890); three pieces, Op. 10, Mazurka, Sérénade Mauresque, and Contrasts (the Gavotte, A.D. 1700 and 1900); Imperial March, Op. 32 (Diamond Jubilee,



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1897); variations on an original theme (in the variations he sketched portraits of his friends), Op. 36 (London, Richter Concert, June 19, 1899); two marches, "Pomp" and "Circumstance" (1901).

VOCAL. Spanish Serenade for chorus and orchestra, Op. 23; "Sea Pictures," for contralto and orchestra, Op. 37 (Clara Butt at Norwich Music Festival, 1899); part songs of various kinds, etc.

Mr. Elgar has also written a sonata for the organ (composed for the visit of American musicians to Worcester Cathedral in July, 1895), pieces for violin and piano, piano solo, organ voluntaries.

SYMPHONY NO. 2, IN D MAJOR, OPUS 73 . . . . JOHANNES BRAHMS.  
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Johannes Brahms, the son of a Hamburg double-bass player, did not begin his musical career by writing a symphony which should complete the work of Beethoven. He possessed his soul in patience. Chamber music, choral works, piano pieces, songs, had made him famous before he attempted a symphony. His first symphony bears the opus number 68.

The Symphony in D was first performed at Vienna Jan. 10, 1878. Brahms conducted it. The review written by Eduard Hanslick was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical program have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep



philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts

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of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months.”

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

“The second symphony, which was played at a Popular Concert in Paris, Nov. 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first nearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *Allegro*, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece.”

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his “Eroica,” so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose “Die Symphonie nach Beethoven” (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: “The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully.” And after a eulogy of the movements he puts the symphony among the very best of the new-classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, Jan. 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennet writing a better symphony than the one by Brahms in D major.

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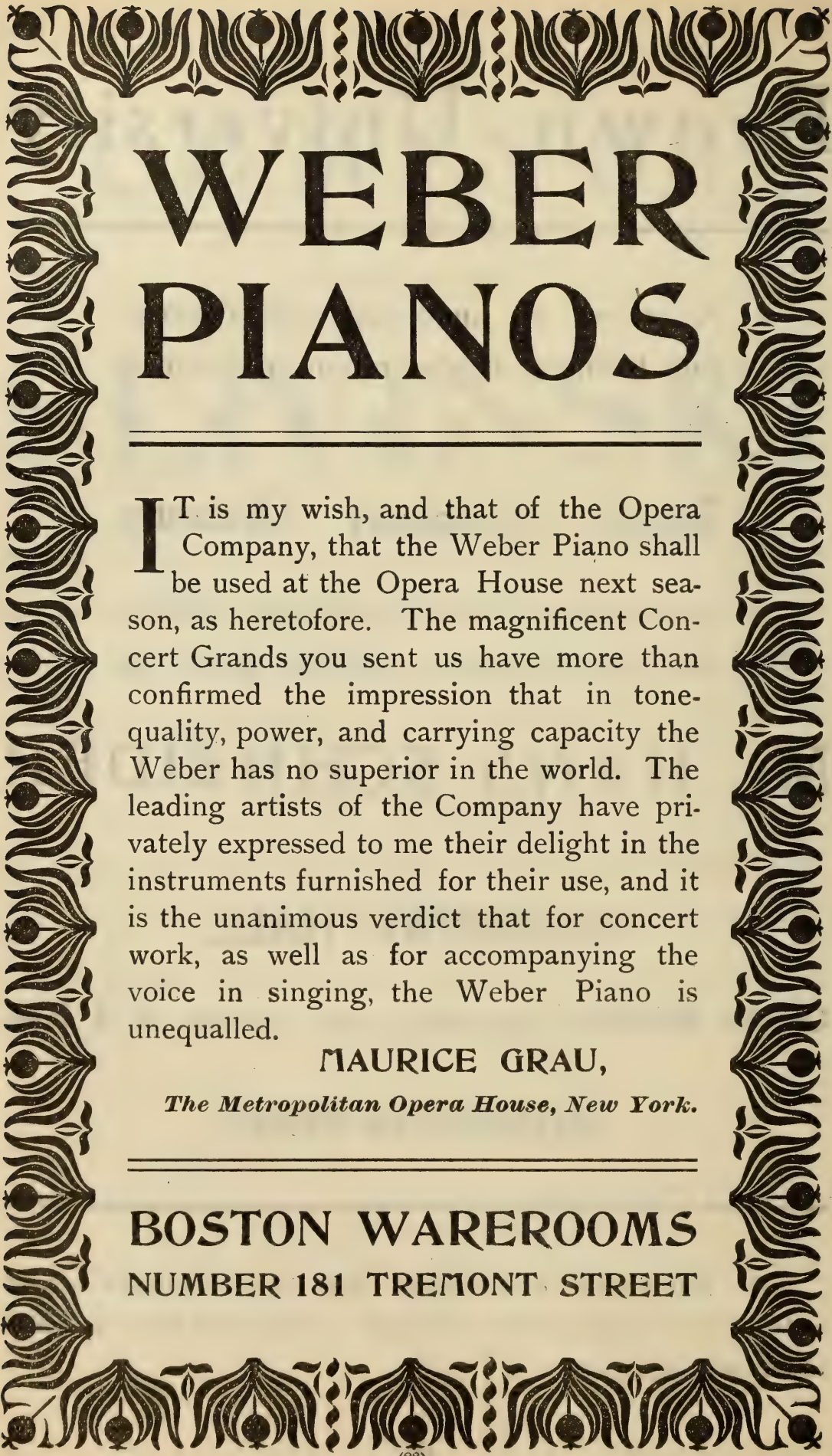
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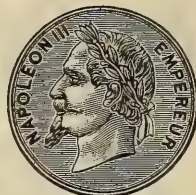
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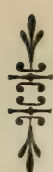
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### Soli for Pianoforte

{ a. Schumann . . . . . Allegro appassionato  
b. Liszt . . . . . "Todtentanz"

Tschaikowsky Symphony No. 6, in B minor, "Pathetique," Op. 74

- I. Adagio (B minor)  
Allegro non troppo (B minor)
- II. Allegro con grazia (D major)
- III. Allegro molto vivace (G major)
- IV. Finale: Adagio lamentoso (B minor)

Mendelssohn . . . . . Overture, "Athalie"

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## OVERTURE TO "THE DEDICATION OF THE HOUSE," OPUS 124.

LUDWIG VAN BEETHOVEN.

(Baptized at Bonn, Dec. 17, 1770, born there probably December 16; died at Vienna, March 26, 1827.)

Carl Meisl wrote a *Festspiel*, which he also described as a *Gelegenheitsstück* for the opening of the Josephstädter Theatre in Vienna, Oct. 3, 1822. He introduced as characters Apollo, Thespis, the Dance, Comedy, Satire, Farce, Parody, Melodrama, Priests, Young Men and Maidens. Zeus, God, and the Emperor were alike entreated for favor, and the apotheosis was to the honor of the Emperor ("Grosses Tableau").

Beethoven summered that year at Baden, and he was asked to write music for the play. He wrote this overture and a chorus in B-flat, "*Wo sich die Pulse.*" He rearranged the rest of the music from his music for Kotzebue's "The Ruins of Athens," performed at Budapest in 1812. Walking one day, September 2, with Schindler, he noted two themes for the *Allegro* of an overture to this dull show-piece of Meisl. One theme was for free development and one for fugal treatment. Schindler advised him to take the latter, for it might be worked out in the style of Handel, for whom Beethoven had a limitless admiration. Beethoven chose the fugal form, and, as Nottebohm claims, the *Allegro* is now joined to an introduction with which it originally had nothing to do. The overture was composed after the chorus. The sketch-book in which the *Allegro* occurs also contains sketches of Sonata 111, the *Agnus Dei* of the *Missa Solemnis*, and a song, *Der Kuiss*. The overture is also known as "Overture in Handel's Manner." The introduction is of a stately character. The trombones are used in an unusual way, for, with a few exceptions, they enter by themselves or in combination with trumpets and kettle-drums as a separate band which interrupts occasionally the march of the main orchestra. Then they disappear for the rest of the overture, as the boy Xury is dropped

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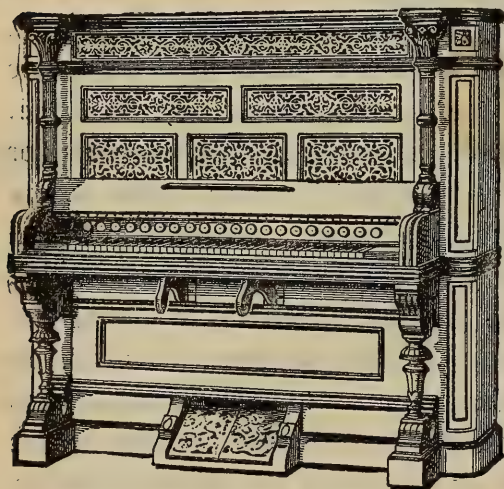
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from "Robinson Crusoe," and is not again mentioned. The *Allegro* is long and a working-out of the Handelian theme, with many of the devices loved by that master, as the persistent appearing of the theme, especially in the peroration.

CONCERT PIECE: INTRODUCTION AND ALLEGRO APPASSIONATO FOR PIANOFORTE AND ORCHESTRA, OPUS 92 . . . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

This piece was composed in 1849, a year of feverish musical activity. It was first played in Boston by Mr. B. J. Lang at a concert of the Harvard Musical Association, Feb. 6, 1873. Mr. H. G. Tucker played this piece at a Symphony Concert, March 12, 1887.

"DANCE OF DEATH," FOR PIANOFORTE AND ORCHESTRA. FRANZ LISZT.

(Born at Raiding, near Ödenburg (Hungary), Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt was thrilled by a fresco in the Campo Santo of Pisa, when he sojourned there in 1838-39. This fresco, "The Triumph of Death," was for many years attributed to a Florentine, Andrea Orcagna, or l'Arcagnolo (1308? 1368?), but some insist that it was painted by Pietro and Ambrogio Lorenzetti.

The right of this fantastical fresco portrays a group of men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting as in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while Cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged, and her

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clothing is stiff with wire. She swings a scythe, eager to end the delight and joy of the world. Corpses lie in a heap at her feet,—corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new-born babes, rise out of them. “Angels like gay butterflies” are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain, and throw them into the flames. And next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; but they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback, and hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly the Saint Macarius, points to this *memento mori*. They talk gayly, although one of them holds his nose. Only one of the party, a woman, rests her head on her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks down into the valley that is rank with death. And, according to tradition, the faces in this fresco are portraits of the painter’s contemporaries. Eastlake suggests that Death is here personified as a woman in accordance with the characterization in Petrarch’s “Triumph of Death.”

Mr. W. D. Howells saw this fresco more than once, and it pleased him no more than a novel by Fielding, Scott, Thackeray, Balzac. He says, in his “Tuscan Cities”: “I had seen those Orcagna frescos before, and I had said to myself twenty years ago, in obedience to whatever art critic

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I had in my pocket, that here was the highest evidence of the perfect sincerity in which the early masters wrought,—that no one could have painted those horrors of death and torments of hell who had not thoroughly believed in them. But this time I had my doubts, and I questioned if the painters of the Campo Santo might not have worked with almost as little faith and reverence as so many American humorists. Why should we not suppose that the men who painted the Vergognosa peeping through her fingers at the debauch of Noah should not be capable of making ferocious fun of the scenes which they seemed to depict seriously? There is, as we all know, a modern quality in the great minds, the quickest wits, of all ages; and I do not feel sure these old painters are always to be taken at their word. Were they not sometimes making a mock of the devout clerics and laics who employed them? It is bitter fun, I allow. The Death and the Hell of Orcagna are atrocious, nothing less. A hideous fancy, if not a grotesque, insolent humor, riots through those scenes.”

Another man, not a musician and not a professional critic, described this Campo Santo,—William Beckford, the author of that wild Oriental tale, “Vathek,” of whom Byron spoke so brutally, and of whom Mr. W. E. Henley says in one of his incomparable notes: “At eleven he had succeeded to the worth of a million of money, and he had sat in Parliament, known the greatest grief that can befall a man, lived as he would with none to say him nay, produced such a master-story as must live as long as the French in which it was written and the English into which it was translated, and thereby approved himself the best Voltairean bred in England before the coming of Benjamin Disraeli.” Beckford looked calmly on the scene: “The walls and Gothic tabernacle above the entrance, rising from the level turf and preserving a neat straw color, appear as fresh as if built within the present century.” The letter is dated 1780. “We entered a spacious cloister, forming an oblong quadrangle, which incloses the sacred

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earth of Jerusalem, conveyed hither about the period of the Crusades, the days of Pisanese prosperity. The holy mould produces a rampant crop of weeds, but none are permitted to spring from the pavement, which is entirely composed of tombs with slabs, smoothly laid and covered with monumental inscriptions. Ranges of slender pillars, formed of the whitest marble and glistening in the sun, support the arcade of the cloister, which is carved with innumerable stars and roses, partly Gothic and partly Saracenic. Strange paintings of hell and the devil, mostly taken from Dante's rhapsodies, cover the walls of these fantastic galleries. . . . Beneath, along the base of the columns, are placed, to my no small surprise, rows of pagan sarcophagi . . . I was quite seized by the strangeness of the place, and paced fifty times round and round the cloisters, discovering at every time some odd novelty. . . . The place is neither sad nor solemn. The arches are airy, the pillars light; and there is so much caprice, such an exotic look in the whole scene, that without any violent effort of fancy one might imagine one's self in fairyland. Every object is new, every ornament original; the mixture of antique sarcophagi with Gothic sepulchres completes the vagaries of the prospect, to which, one day or other, I think of returning, to hear visionary music and commune with sprites, for I shall never find in the whole universe besides so whimsical a theatre." Beckford alludes in this description to other frescos, as "The Last Judgment," "Hell." There are also scenes in the life of the Saviour.

We know that Liszt was influenced more than once by painting or sculpture to translate the subject into tones. He wrote: "Raphael and Michael Angelo helped me to understand Mozart and Beethoven. I found the explanation of Allegri, Marcello, Palestrina, in John of Pisa, Fra Beato, and Francia. Titian and Rossini appeared to me as stars of the same refraction. The Colosseum and the Campo Santo are not so far



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\*  
\* \*  
\*

The first sketch of "The Dance of Death" was made at Pisa in 1839. It was developed at Weimar about 1849, when the work was orchestrated. There was a revision in 1859, but it was not known to the public until the season of 1864-65, when it was played from manuscript by von Bülow, to

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whom the piece was dedicated. Liszt wrote to von Bülow, Nov. 12, 1864: "As for 'The Dance of Death,' I cannot let it be published until I have heard you play it. Allow me, then, my very dear friend, a delay which I hope will not be longer than six months. Then you will tell me positively whether you think I can risk the publication of such a monstrosity! Meanwhile thank Siegel for his brave intentions." He wrote again to von Bülow, April 28, 1865: "Siegel has answered me. He says that the arrangement of 'The Dance of Death' for two pianos has already been published. I had wholly forgotten that I wrote it at Weimar. And so the one I sent you from here [Rome] is superfluous, and the only thing to do is to publish the piano solo. I regret keenly that this unfortunate little work caused you unpleasantness at Hamburg and the Hague. Fortunately you have strong shoulders and can tranquilly keep on burying a certain number of the moribund and the dead with 'The Dance of Death.' You remember that I had grave doubts about the effect of this piece on the public which plumes itself on its stubbornness, and so I warned you against putting it on your programs; but since you have heroically made the venture, and Wagner and Cornelius were pleased, I am wholly satisfied."

Liszt was curiously anxious about the piece in 1864. He wrote von Bülow that he did not understand how any publisher, "living or wishing to live," could be persuaded to publish it. He wrote again from Rome, December 9: "As for the 'Danse Macabre,' I think, for the sake of clearness, the title should be lengthened by adding these words: 'Paraphrase de la Danse des Morts. Dies irae.' I told you lately that I had written Siegel in answer to his demand for a second edition of the 'Danse Macabre' for piano solo. I'll willingly write some pages of notes necessary for this, when he returns the score; and, when I send them to him, I shall add the dedication, which should be on *a separate page*. You are too 'separate' a man to have your name mixed up with the title. . . . The

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idea of producing the 'Danse Macabre' for the first time at Bâle is eminently judicious. If there should be a fiasco, we can attribute it to Holbein, who has corrupted the public taste. Then we can begin again somewhere else,— at Paris, if you like."

Bülow's fondness for the piece was not merely for a season. In 1872 he proposed that he should play it in a concert at Weimar devoted to Liszt's works and led by the composer. In an article dated by him "Birmingham, England, Nov. 26, 1878," and published in the *Signale* (Leipsic), he speaks of concerts in London and one given at the Music Academy for the Blind at Upper Norwood, and dwells upon a brilliant performance by Hartvigson\* of Liszt's "Dance of Death" for piano and orchestra, "Variations on the old 'Dies irae' as it is still sung in all the churches of France." He also speaks of the "stormy applause," and how he himself was not so successful when he played the "dangerous" work some years before at Hamburg and the Hague; yet he rejoices that another has been more fortunate in bringing honor to Liszt.

Liszt himself did not hear the piece until he attended the Music Festival at Antwerp in May, 1881. The pianist was Zarembski.† He wrote in 1882 to his pupil, Martha Remmert: "Enclosed are the various readings to my 'Dance of Death.' I noted them down after hearing the piece last May for the first time with orchestra at the Antwerp Musical Festival (played by Zarembski in a masterly way). The brief alterations are easy to insert into the instrumental parts, for they apply only to the horns, and consist in the addition of seven measures. The rest are pauses

\*Frits Hartvigson, born in 1841 at Grenaa (Jutland), studied the piano with von Bülow and composition with Gade. He settled in London in 1864. He was made court pianist to the Princess of Wales, and he taught in various schools. From 1873 to 1875 he lived in St. Petersburg. A nervous affection of the left arm prevented him from playing in public from 1879 to 1888.

†Jules de Zarembski (born in Russia in 1854, died at Schitomir, his birthplace, in 1885) was a pupil of Dachs and Liszt, and in 1879 he succeeded Louis Brassin as piano teacher at the Brussels Conservatory. He married Johanna Wenzel, to whom Liszt wrote in 1872 this letter: "In reply to your friendly lines, I beg of you earnestly no longer to think of having the barbarous operation performed on your fingers. Rather all your life long play every octave and chord wrong than commit such a mad attack upon your hands."

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in the orchestra while the piano solo continues. All is accurately indicated in the enclosed copy, so that, should the publisher Siegel feel disposed to add a complementary sheet to the score, it might be easily printed from this copy." The alterations in this variation — "The Chase" — did not appear in print.

The "Dance of Death" has been played of late years by d'Albert, Reisenauer, Stavenhagen.

In 1898 I received from Denver, Col., a letter from Mr. Edouard Hesselberg, a graduate of the Conservatory of Music, Moscow, who had read that Mr. Siloti would play at New York, March 18 and 19, Liszt's "Dance of Death" for the first time in this country. Mr. Hesselberg said: "It was performed by me twice since I came to America, the first time in Chicago, about four years ago, with von Bülow's orchestra, Fritz Scheel conductor, and about two years ago in Philadelphia, at the Academy of Music with the Grand Opera Orchestra, Gustav Hinrichs conductor."

We have seen that, as Reimann says, Liszt's work has nothing in common with Saint-Saëns's "Danse Macabre," "that clever cemetery-farce," inspired by a poem of Cazalis. Nor is it of kin to Georg Riemen-schneider's "Todtentanz" (performed at a Boston Symphony Concert, March 4, 1893), for this latter piece is an illustration of a ballad by Goethe. Richard Pohl claims that Liszt's music was inspired by Hans Holbein's "Dance of Death," and that each one of the variations characterizes one of Holbein's figures,—the serious man, the frivolous



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youth, the mocking sceptic, the praying monk, the tender maiden. Possibly the idea of this inspiration was derived from the jest of Liszt quoted above. Georges Kastner, in his "Danse des Morts," a monument of varied learning, insists that only in France, Germany, Switzerland, and England is found the painted or sculptured dance. "Other nations, as Italy and Spain, have none to show. Nevertheless, I believe that some such representations exist in these two countries. When the interior of the sombre monasteries will be opened, for they are still peopled with monks, whose severe rules keep away strangers, or at least prevent the exposure to them of the marvels so jealously guarded, then certain Dances of Death hitherto unknown will surely be discovered. Spain especially should furnish some: she loves sinister pages which bare the hideous side of humanity; she delights in fierce, terrible subjects." Then he mentions incidentally Orcagna's fresco at Pisa, and compares a detail of it with one in a marble allegorical group at St. Peter the martyr's in Naples.

Liszt's variations are founded on the *cantus firmus*, "Dies irae," which has fascinated musicians of orchestral imagination from Berlioz to Loeffler. The piano with drums begins a bizarre motive *ostinato*, and the chant is proclaimed by clarinets, bassoons, trombones, tuba, violas, 'cellos, and double-basses. A short cadenza for the piano is followed by a repetition of this theme. The introduction is regarded by Reimann as an illustration of the verse that frequently occurs in the old Dances of Death, and may be found in part on old New England tombstones. The lines may thus be Englished:—

So here lie all our bones; and to us both great and small come dancing! As you are now, so once were we; as we are now, so shall you be!"

The piano plays the *Dies irae cantus* as a theme. Variation I. is divided between orchestra and piano. In Variation II. the theme is given to the left hand of the pianist, strengthened by strings *pizzicato*, and there is a horn solo. In Variation III. the theme occurs both in piano and in accompaniment. Variation IV. starts with canonic treatment for piano solo. There is a long cadenza, which leads to gentle passages in B major, and there is a clarinet solo. (This cadenza and the rest of the variation

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may be omitted.) The music waxes stormy, and Variation V. is in a quick *fugato*, at first for piano solo. It passes into a species of dance rhythm. The preceding passages of tenderness in B major now appear *fortissimo*. Episodes follow, which finally lead to a cadenza for the piano. The final section is composed chiefly of lively variations of the theme.

The work is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, triangle, gong, strings, and piano. The gong enters with the sixth measure before the final chord.

# SYMPHONY No. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaiowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaiowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate



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the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that

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night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

\*  
\* \*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's Life of his brother is finished—it is now publishing—Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tintured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that

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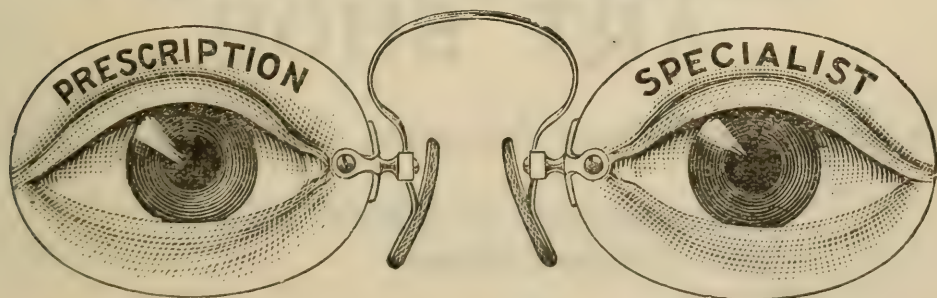


Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

MR. HAROLD BAUER was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played

\*And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer. [Ed.]

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in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself his pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given many concerts in Germany, Spain, the Netherlands, Austria, Sweden. His first appearance in the United States was at Boston, Dec. 1, 1900, when he played, at a Symphony Concert, Brahms's Concerto in D minor.

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## ENTR'ACTE.

### IN A TURNIP-FIELD.

BY "ISRAFEL."

As I walk in the sun-dappled woods and listen to the ceaseless sighing of the wind in the tree-tops, I do not marvel at the wind's melancholy; for, beautiful as the country is, it is also depressing — as beautiful things are depressing — in a pleasurable way.

I myself find a turnip-field the most sympathetic scheme of landscape, I cannot tell why! The red-brown earth and the patient, monotonous, yet lively green of the turnip-tops inspire me with a sad pleasure. I like my turnip-field to be on high ground, and to have its foliage touching the near horizon. There is even such a turnip-field before me as I write. A single poppy pierces its peaceful coloring.

It is now late afternoon. The day is a sleepy, delicate day of October. The atmosphere is full of softness and distance. The pines are new washed by rain to a paler green than their wont. They are shadowed and pencilled with a hazy blue that might have been distilled from the deliciously subdued sky-tint of ghostly amethyst. The languor of summer

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combines with the dreaminess of autumn. In short, it is an effeminate day, blending well with the emotions excited by a turnip-field. I mislike those brilliant, breezy days, when the whole world seems to be in profile, hard and clear cut, when action is a necessity, while thought is an impossibility, when all the sleepy darlings of the decadence blink lily-lidded eyes, and curse feebly.

In East Anglia, where I have the misfortune to spend the summer, we have many such genial, raucous days,—perchance they get them over, cheap, from Germany.

Now I watch the weird pageant of sunset defile dreamily along the horizon at the foot of the turnip-field. Its hues are dainty, amber and chrysoprase, and a slightly bored rose flush, rather suggested than displayed,—a sort of unavoidable tribute to the conventionality of sunset, as the actual plot in a well-written novel is a mere pandering to tradition. The sombre beauty of the turnip-field takes the dusk mysteriously. How shall one express the passion of loneliness in the heart of a turnip-field? It is impossible! Only some great poet-painter might paint the soul of a

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turnip-field,— that evanescent, fleeting Ego that sighs for a moment with the passing wind. Maeterlinck might clasp the soul of the turnip-field in plaintive speech. Tschaikowsky could breathe the soul of the turnip-field in wistful music; for the subtlety and the mystery and the *Sehnsucht* of the turnip-field are his.

Into the turnip-field I had brought Pater's bewitching "Prince of Court Painters," and I chanced to linger over the last lines of the tale,—you know them?

"He has been a sick man all his life. He was always a seeker after something in the world that is there in no satisfying measure, or not at all."

Whenever I read these words, I think of Peter Tschaikowsky.

Some day, when we have settled how to spell his name, I will write you a beautiful essay on Tschaikowsky: the "Pathetic Symphony" shall sing in each phrase, the fugitive witchery of 5-4 time shall be caught and caged in rhythmic speech, the passionate, vivid coloring—fiery-mournful as autumn leaves—shall glow on the pallid page. But till that wondrous time you will have to put up with my customary incapacity.

Tschaikowsky is essentially the poet of autumn. In his little tone poem, "October," he has epitomized himself; and his "Pathetic Symphony" is indeed the apotheosis of autumn. There is a strange autumnal beauty about Tschaikowsky's music, which has an irresistible attraction for those of us who are young and sorrowful,—a beauty of which the prevailing note is regret. Tschaikowsky's tone poems are as thoroughly instinct with "Past" as St. Martin's Summer or "The Second Mrs. Tanqueray." Indeed, their personality is that of those strange days of autumn which we call St. Martin's Summer,—hectic, foreboding, Celtic days.

Tschaikowsky renders autumn note for leaf. His chords hold the bronzed amber and the withering gold of falling leaves, the wine-dark beauty of the copper beech, the brilliance of the sunburnt beech with here and there a blood bright leaf. His symphonies give all the colors of the woods swept by an equinoctial gale, for Tschaikowsky is tempestuous as he is occult and sorrowful, as he is exquisitely witty and madly gay.

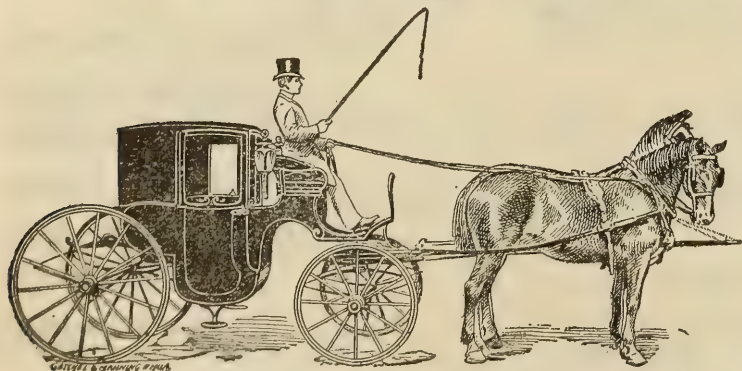
The Spirit of the East is in him. When I listen to his music, I feel in

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its strange commingling of past and future a blending of Old-World barbarity (spite of Tschaikowsky's innate gentleness) with modern civilization and refinement. And when you get an intense modernity grafted on to the immemorial ages, you get something distinctly arrestive in the annals of art. The grafting of introspection, morbidness, and a pathological sensitiveness on to the primal emotions and a keen sense of humor produces something acutely piquant.

I feel a certain resemblance between Berlioz and Tschaikowsky, chiefly in the matter of depression, though the Russian is not melodramatically morbid like Berlioz, but rather he is instinct with the gloom of Oriental fatalism without its ameliorating stolidity. One divines that Tschaikowsky's melancholy is but a racial characteristic intensified, while Berlioz's pessimism is an individual idiosyncrasy carefully developed. Tschaikowsky's literary brother is certainly Rossetti. They two have a similar hysterical loveliness, which is enchanting, while they are mutually incoherent, and rich of warm coloring. And they have also in common that strange, foreboding instinct which we associate with the Celtic second-sight. I have often felt "the wind of Death's imperishable wing" foreshadowed in the "Pathetic Symphony."

But then I am a gentle, idealistic soul, and not a musical critic.

Tschaikowsky's music, like most intensely emotional music, is of a feminine nature, yet it inclines to that sexual compromise which is so much in vogue at present. It has too fine an instinct of the abstract to be purely feminine, albeit Tschaikowsky's regret is rather concentrative than diffusive, as that of Chopin is diffusive. His is a more poignant and personal music than the music of Chopin; Chopin is a narcotic as Wagner is a stimulant; Tschaikowsky is something of both. He misses the terrible directness of Wagner and also the impersonality of Chopin.

He is like my turnip-field. For the turnip-field does not inspire direct emotion, like Wagner, nor yet vague pathos, like Chopin: it gives the mystic passion and sorrow of Tschaikowsky. Who shall fathom the intense modernity of the turnip-field? It is all suggestion, for it expresses nothing. It is all-suggestive, as *the* phrase in the first movement of the "Pathétique,"—that phrase which springs,—like the strange scarlet flame of a poppy, a vivid, alien note among the sombre turnips of the move-



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ment: I mean, it springs out of the dark color scheme of the first movement as a poppy springs out of the gloomy turnip-field.

Than Atalanta I can no more help stopping to pick up the golden apple of a fantastic simile, even though the halt breaks the stride of my racing pen.

I watch the turnip-field in the mysterious evening. Day trembles on the verge of night, summer on the verge of autumn. The sky is clouding over. The infinitely subtle and monotonous turnip-rows bend to a waking breeze. Why is it that this dull, strange landscape should remind me so incessantly of the fiery, tempestuous Tschaikowsky?

Because this landscape epitomizes the great Russian steppes, the monotonous country whence sprung the vivid flower of Tschaikowsky's genius. The turnip-field and the poppy combined with the weather to suggest Tschaikowsky.

There is a sweet monotony in Tschaikowsky's music (of his dreamy mood), the spirit of a sunless, windless afternoon in Saint Martin's Summer, when the whole earth seems wrapt in a retrospective trance, and to-day is liker yesterday.

"Only, as I gaze upon those windless afternoons, I find myself always saying to myself involuntarily, 'The evening will be a wet one.'"

#### OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone"

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was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Ædipus Coloneus," and "Athalie." The music to "Midsummer Night's Dream" and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 8. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously." (Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as Frederick William might command. His salary was 1,000 thalers, and he might live where he pleased. "Athalie" was finally performed at Charlottenburg, Nov. 30, 1845. It was afterward given in Berlin. The overture was written some time in 1844-45. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of

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music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time, found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows: —

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Grand Symphony No. 4, in B-flat major . . . . . *Beethoven*  
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 Notturmo from Melodrama, "Midsummer Night's Dream" (by request) . . . *Mendelssohn*

#### PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*  
 (Posthumous work. First time.)  
 Grand Solo for the Flute on Themes from "La Fille du Régiment" . . . *Briccialdi*  
 Performed by CARL ZERRAHN.  
 Grand Fantasia on Themes from "Don Giovanni," for Piano . . . . . *Thalberg*  
 Performed by ALFRED JAELL.  
 Souvenir de Haydn, Fantasia on the Air "Gott erhalte Franz den  
 Kaiser," for Violin . . . . . *Léonard*  
 Performed by CAMILLA URSO.  
 Grand Overture, "Merry Wives of Windsor" . . . . . *Otto Nicolai*  
 (First time.)

\*  
\* \*

Racine's "Esther" was sung and acted in 1689 by the young school-girls of Saint-Cyr, and the music was by Moreau. The *Mercure de France* said at the time: "There are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in con-



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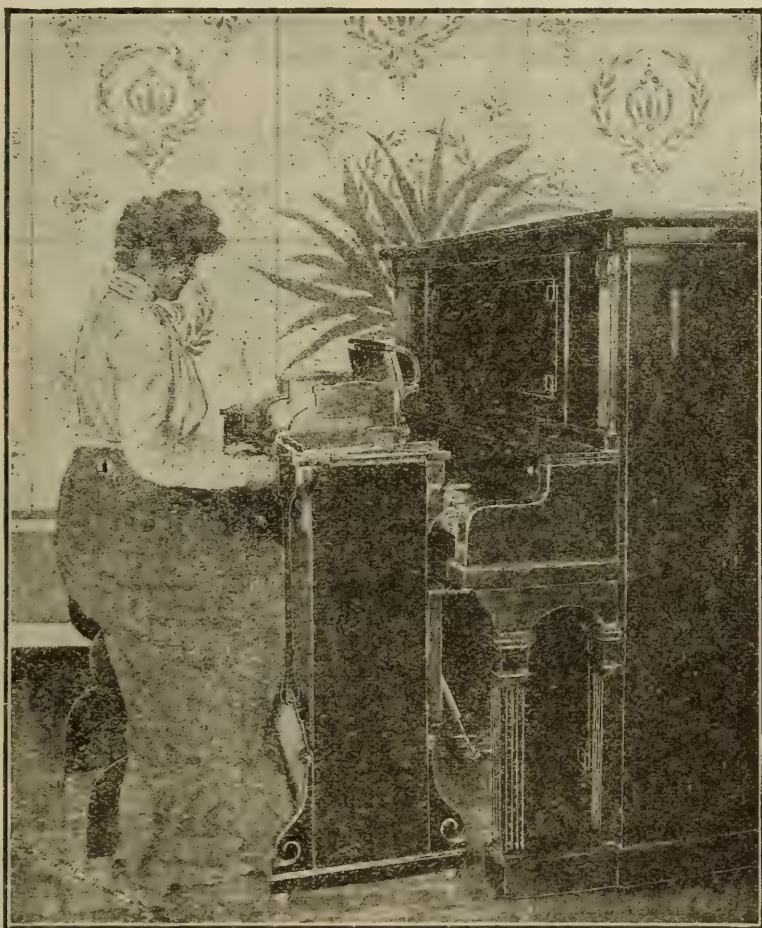
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vents." Racine had turned the young women into excellent play-actresses: it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836),

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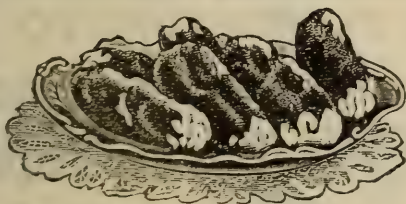
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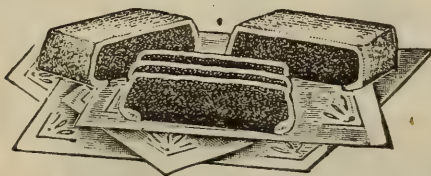
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Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the Odéon, June 28, 1867. Stage music was written also by Schulz (1775); Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr (1822), and Russ (about 1830).

Handel's oratorio "Athalia" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in



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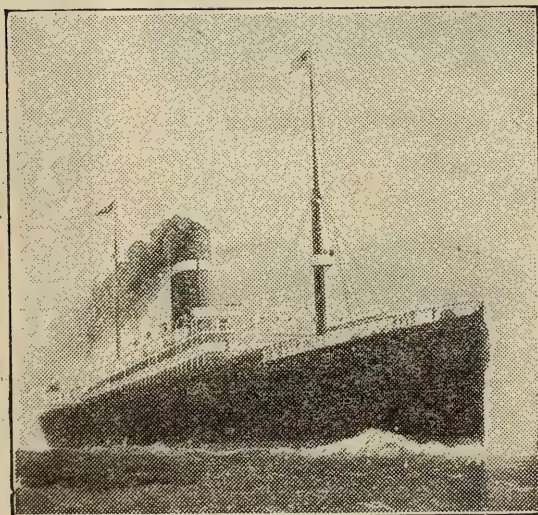
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"The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.—One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5s. a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fiddlers, they went to Abbingdon." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some, that Handel refused the diploma of a Doctor of Music in these words: "Vat de dyfil I trow my money away for dat wich de blockhead wish? I no want."

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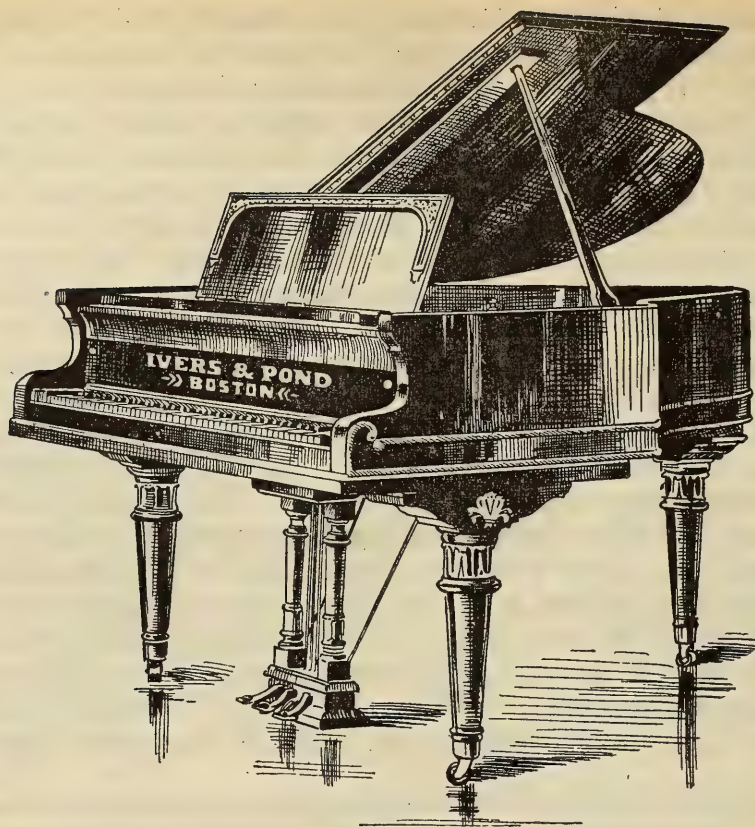
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---

PROGRAMME.

Weber . . . . . Overture, "Der Freischutz"

Schubert . . . . . Unfinished Symphony in B minor  
I. Allegro moderato  
II. Andante con moto

Goldmark . Concerto in A minor for Violin and Orchestra, Op. 28  
I. Allegro moderato (A minor)  
II. Air: Andante (G major)  
III. Moderato (A minor)  
Allegretto (A minor)

Berlioz . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy  
March, from "The Damnation of Faust"

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SOLOIST:  
Miss OLIVE MEAD.

---

There will be an intermission of ten minutes after the Symphony.

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SEOUL, *The Capitol of Korea*, Monday, March 17

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Paris, 31 Août, 1901. G. SBRIGLIA.

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## PROGRAMME

OF THE

# THIRD CONCERT

TUESDAY EVENING, JANUARY 14,

AT 8.15 PRECISELY.

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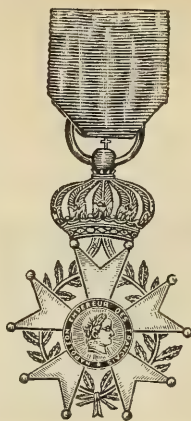
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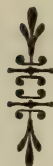
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Twenty-first Season, 1901-1902.

Seventeenth Season in Baltimore.

Mr. WILHELM GERICKE, Conductor.

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Third Concert,  
Tuesday Evening, January 14,  
At 8.15 precisely.

---

## PROGRAMME.

MacDowell . . . . Suite No. 2, in E minor, "Indian," Op. 48

- I. Legend
- II. Love-song
- III. In War-time
- IV. Dirge
- V. Village Festival

Saint-Saens . . . . Concerto for Pianoforte, No. 2, in G minor, Op. 22

- I. Andante sostenuto (G minor)
- II. Allegretto scherzando (E-flat major)
- III. Presto (G minor)

Schumann . . . . Symphony No. 1, in B-flat major, Op. 38

- I. Andante un poco maestoso (B-flat major)  
Allegro molto vivace (B-flat major)
- II. Larghetto (E-flat major)
- III. Scherzo: Molto vivace (D minor)  
Trio I.: Molto piu vivace (D major)  
Trio II.: (B-flat major)
- IV. Allegro animato e grazioso (B-flat major)

---

SOLOIST:

Mr. HAROLD BAUER.

---

There will be an intermission of ten minutes before the Symphony.

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## Gabrilowitsch to the Everett Piano Co.

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GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

I am quite conscious of the enormous share which belongs to the superior qualities of your piano for the success of my tour, and it gives me much pleasure to say so openly. There is no necessity at this time to dwell upon the many special attainments of the Everett concert grands. *It is a wonderful instrument*, and its future is enormous. It is amazing what a number of enthusiastic friends among musicians and the public generally it has made in this short time. Any one who has heard it cannot fail to recognize and admit that in beauty and nobility of tone, in power and brilliancy, in color, in absolute perfection of mechanism and action it cannot be surpassed. These qualities, combined with a wonderfully sympathetic singing tone, enabled me to express my musical feelings most satisfactorily.

Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

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ORCHESTRAL SUITE IN E MINOR, NO. 2, "INDIAN," OPUS 48.

EDWARD MACDOWELL.

(Born at New York, Dec. 18, 1861; now living in New York.)

This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, Jan. 23, 1896. It was first played in Boston at these concerts Feb. 1, 1896. The second performance was on Dec. 4, 1897. It was played in London under Mr. Henry J. Wood, Oct. 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur."

There is a note by way of preface. "The thematic material of this work," says the composer, "has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War-Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

(1) First theme, Iroquois. There is also a small Chippewa theme.

(2) Iowa love song.

(3) A well-known song among tribes of the Atlantic coast. There is a Dakota theme, and there are characteristic features of the Iroquois scalp dance.

(4) Kiowa (woman's song of mourning for her absent son).

(5) Women's dance, war song, both Iroquois.

\*  
\* \*

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Henry E. Krehbiel, John C. Fillmore, Miss Alice

---

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C. Fletcher, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes ; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone ; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous :

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"For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the big drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection,



# The Stafford,

BALTIMORE.

E. B. McCAHAN, Manager.

when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the key-note, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70-138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the be-

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lief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of extinguishing the music concealed within the noise,—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm, within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

---

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CONCERTO FOR PIANOFORTE, NO. 2, IN G MINOR, OPUS 22.

CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living in Paris.)

This concerto was first played by the composer at the Cirque d'Hiver, Paris, Dec. 13, 1868, and at a Conservatory Concert Dec. 19, 1869. It was played by Mr. B. J. Lang at a Philharmonic Concert, New York, Dec. 9, 1876. The following analysis is by Mr. W. F. Apthorp.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte leads to a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggi in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the

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whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggi in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggi; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a

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## The Musical Record and Review

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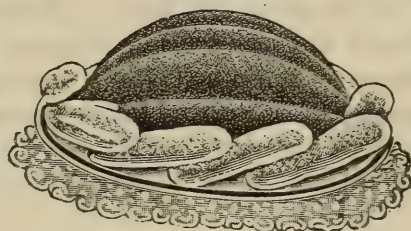
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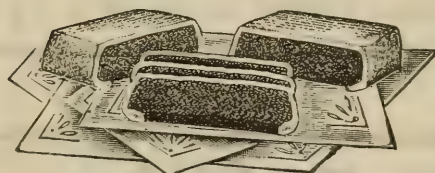
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brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Villers, *née* de Haber.

**SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . ROBERT SCHUMANN.**

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich,  
near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The



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first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces — *Études Symphoniques*, *Carneval*, *Sonata in F-sharp minor*, *Sonata in G minor*, *Fantasie*, *Phantasiestücke*, *Davidsbündler*, *Kreisleriana*, *Novelletten*, *Nachtstücke*, *Faschingsschwank* — and songs. But in 1841 he wrote *Symphony No. 1*, in B-flat; *Overture*, *Scherzo*, and *Finale* (*Finale* rewritten in 1845); *Symphony in D minor* (rewritten in 1851, and now known as the Fourth); *Allegro for piano and orchestra* (used as first movement to *Piano Concerto*, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal," — the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have

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during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished.” And he said in a letter (Nov. 23, 1842) to Spohr: “I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is.” He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: “Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring.”

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

\* \* \*

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: “Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann.” The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,  
Fliegst drohend über Land und Meer.

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Dein Nebel wallt herauf von fern,  
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Du Geist der Wolke, trüb' und feucht,  
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,  
Und Schatten in der Seele Licht ?

O wende, wende Deinen Lauf,—  
Im Thale blüht der Frühling auf !

These verses have thus been Englished in prose : "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea ; thy grey veil covers in a moment the clear eye of heaven ; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul ! O turn, O turn thy course,— In the valley blooms the Spring !"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes : "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will



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dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," says Mr. Kautz,<sup>\* \* \*</sup> "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned — what must now seem surprising — that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the *Études Symphoniques* in the first

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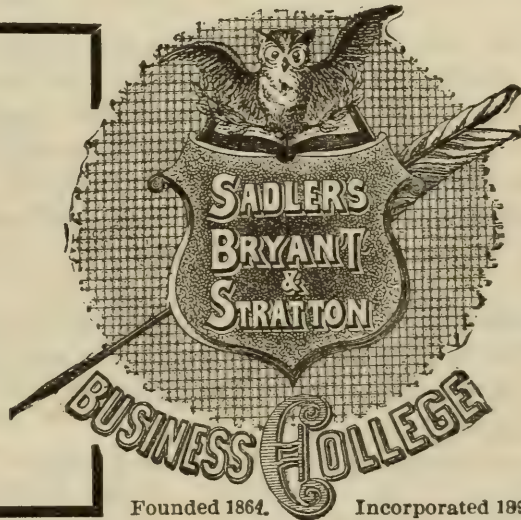


and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken*,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German

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romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

\* \* \*

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

\* \* \*

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The program was as follows:—

Chorus, "Des Staubes eitle Sorgen" . . . . .	Haydn
Adagio and Rondo from Concerto in F minor . . . . .	Chopin
CLARA SCHUMANN.	
Aria from "Iphigenie" ( <i>sic</i> ) . . . . .	Gluck
H. SCHMIDT.	
Allegro . . . . .	R. Schumann
{ Song without Words . . . . .	Mendelssohn
{ Piece . . . . .	Scarlatti
CLARA SCHUMANN.	
Symphony (MS.) . . . . .	R. Schumann
Conducted by MENDELSSOHN.	
Duo for Four Hands (new) . . . . .	Mendelssohn
CLARA SCHUMANN and MENDELSSOHN.	
Songs: "Widmung," "Die Löwenbraut" . . . . .	R. Schumann
"Am Strande" . . . . .	C. Schumann
MISS SCHLOSS.	
Duo Concertante for Melophone and Violoncello . . . . .	
GIULO REGONDI and JOSEPH LIDEL ( <i>sic</i> ).	
Fantasie on Themes from "Moses" . . . . .	Thalberg
CLARA SCHUMANN.	

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

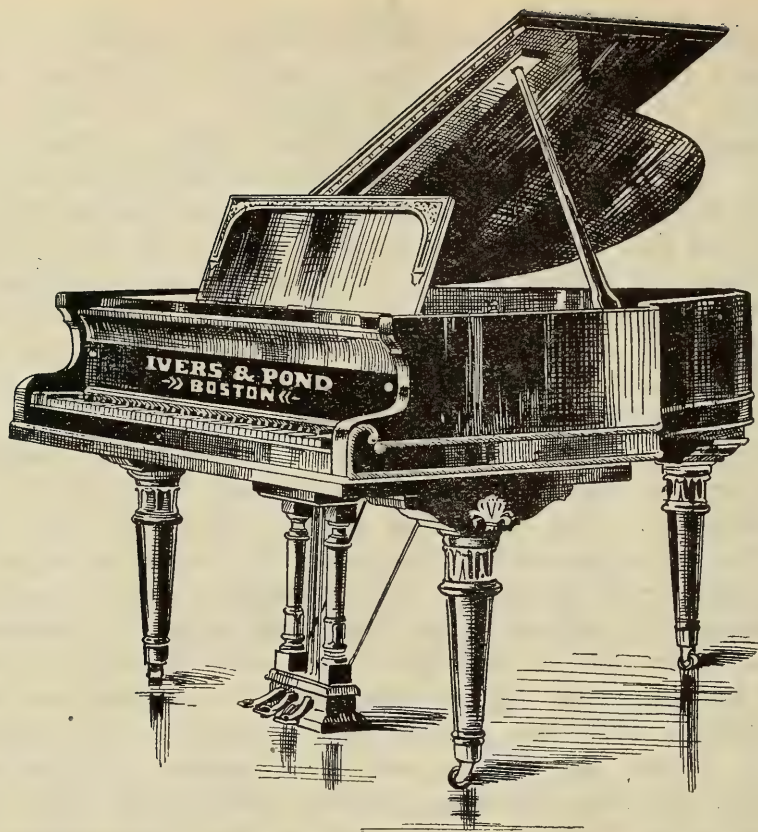


\* \* \*

The symphony was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer.

"Robert Schumann and Richard Wagner (uncle of the famous Middle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mrs. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."



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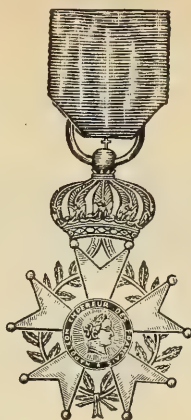
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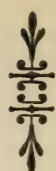
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Twenty-first Season, 1901-1902.  
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SECOND SERIES.

THIRD CONCERT,

WEDNESDAY EVENING, JANUARY 15,

AT 8.15 PRECISELY.

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## PROGRAMME.

Weber . . . . . Overture, "Der Freischutz"

Schubert . . . . . Unfinished Symphony in B minor  
I. Allegro moderato  
II. Andante con moto

Goldmark . . . . . Concerto in A minor for Violin and Orchestra, Op. 28  
I. Allegro moderato (A minor)  
II. Air: Andante (G major)  
III. Moderato (A minor)  
Allegretto (A minor)

Berlioz . . . . . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy  
March, from "The Damnation of Faust"

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There will be an intermission of ten minutes after the Symphony.



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Very sincerely yours,

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OVERTURE, "DER FREISCHÜTZ" . . . , CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London,  
June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by

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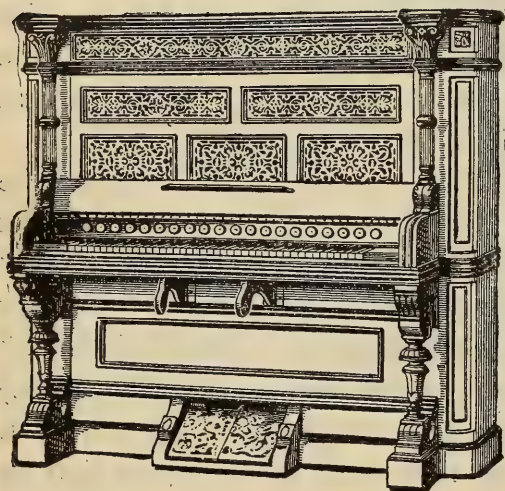
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Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance was the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

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Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the *Allegro* of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the *Allegro* are sung everywhere.

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There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the overture to 'Freischütz'? Does it not depict the lonely maiden, the for-ester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

\*  
\* \*

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly

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was a niece of Michael Kelly, singer and the author of the amusing *Memoirs*. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The first performance in Boston was of an English version early in 1828. Afterward it was not unusual to give excerpts, as the Incantation Scene. The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." He closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the symphony in B minor, No. 8 (Oct. 30, 1822). He finished the *Allegro* and the *Andante*, and he wrote nine measures of the *Scherzo*. Schubert visited



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Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the "Gesellschaft der Musikfreunde." He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He (Anselm) has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Ober-Andritz, where the old and tired Anselm, in a little, hidden, one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm

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Beethoven	Serenade in D major, Op. 8, for Violin, Viola, and Violoncello	
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showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be exceedingly appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschafts concert, Dec. 17, 1865, under Herbeck's direction. The program was as follows:—

- Overture in C minor (new) . . . . . Hüttenbrenner
- Symphonie in B minor . . . . . Schubert
- 1. Allegro } (MS. First time.)
- 2. Andante }
- 3. Presto vivace, D major
- Old German Songs, unaccompanied
- 1. Liebesklage }
- 2. Jägerglück } . . . . . Herbeck
- (First time.)
- Symphony in A . . . . . Mendelssohn

What was this "*Presto vivace*, D major," put on the program as the third movement of the "Unfinished" Symphony? There are only nine measures of the *Scherzo*, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable *Kapellmeister-musik*"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.



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The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, Feb. 26, 1868.

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\* \*

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "*Philosophen-Scherzo*," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The *Finale* is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, Dec. 8, 1892.

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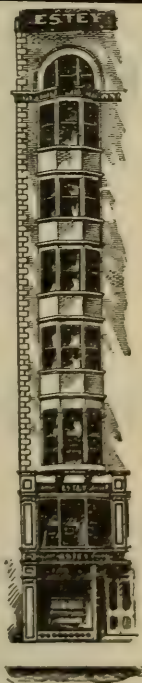
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and sculptors. But it is in the interest he takes in all the arts that he leaves the ordinary Englishman nowhere. In England we are all willing enough to throw away the tax-payer's money on commercial schemes. To open new markets to the trader and manufacturer, to assist the agricultural interest, to do anything that will enable bread to be earned and money saved more easily,—for these objects we are always ready to hand over our cash to enterprising statesmen. We hand it over by hundreds of millions at a time. It is true we grumble, yet we hand over. But let the object be the preservation of a Richmond landscape, the beautifying of a town, and with what difficulty the money is raised! Only by private enthusiasts battling with their whole might against stupid opposition and indifference can the thing be done. And if the question were one of subsidizing an art, in ever so small a way, any government which dared be rash enough to propose anything of the sort would stand a very fair chance of being overturned. Infinitesimal sums are given each year for pictures and towards the teaching of music and for books for the British Museum, though in this last case the amount is ridiculously small, the publishers being compelled by law to give their wares to the nation; but what would happen if Mr. Balfour suggested granting a few thousand pounds a year towards a national opera? In France things are different. Thousands a year are given in each of many towns. Then there are the *Prix de Rome*.



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There are the great art schools of Paris, where the most eminent men teach at a price which would be scorned by our English professors,—schools which, nevertheless, cost the nation immense sums. In short, the Frenchman takes it as a matter of course that the things which make life beautiful — painting, sculpture, architecture, music, literature — must be paid for, just as the things that make life easier, and money-gaining more rapid, must be paid for. He is not wholly concerned with the material side of life. Talk to the average art student, and you find him passionately occupied with his art, thinking little about “getting on.” Talk to an English musical student, and you find that he thinks scarcely at all of his art save as a means of getting on. Read a report of a meeting of the Incorporated Society of Musicians, and you find that all the members of that wonderful association think mainly of getting on. The French student wants to become an artist, and the public wants him to become an artist. The English student dreams chiefly of getting on, and the public only respects him in proportion to the progress he makes in that admirable art.

In so far, then, the Frenchman is much superior to the Englishman. As for practical results I am only qualified to speak about his music. Not that practical results are of necessity the most important thing. The Frenchman fills his life with the interest and color of the forms of art he loves; and, for him, that is the main thing. Still, other nations look for results, for great art works; and I frequently look to France for a fine opera. But whether it is that the invention of the majority of European composers is at present paralyzed, or whether some unknown influences are at work, the fact remains that France produces no finer work than, say, England.

The Grand Opéra and the Opéra-Comique of Paris most frequently fill their bills with “Faust,” “Carmen,” and other well-worn favorites; and the novelties brought out during recent years are distinguished neither by

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their novelty nor beauty nor dramatic force. "Louise" is the only exception, and of "Louise" I shall speak at some future time. The other day I went to Paris to hear "Grisélidis." It is drawing the public in such prodigious numbers that I had to be content with a seat only one stage lower than the gods. That can be readily understood. The Parisian loves sweetmeats; and he (and especially she) knows they can always be got from Massenet. "Manon" and "Werther," who can hear them without being reminded of a nauseating draught of sugar and water? There is a place for sugar in art, but it needs a corrective touch of acid to make it palatable to a healthy taste. The sweet acid or acidulated sugar of Chopin, though there is always something suggestive of poison about it, does not sicken one after a few bars. I must admit that less than a single act of any opera of Massenet has always wearied me. How tiresome the incessant lusciousness of the melodies in "Werther"! Or, rather, Massenet has only two or three melodies, which he eternally varies with the same honied harmonies, not only in "Werther," not only in "Manon," but also in this his latest achievement, "Grisélidis." It is full of effects of muted violins, and of violin and 'cello solos, and these always bring down the house. For, as I have said, the Parisian loves sweet things. It is only fair to the French to say that all the serious musicians to whom I have spoken take the English view of Massenet, qualified with a high admiration for what they call his technique.

Let us see what sort of libretto Massenet has had to work on. The late Armand Silvestre and the living Eugène Morand have simply taken the old yarn,—a poor thing at its best, though it does turn up in Boccaccio and Chaucer,—and have made it into a pantomime. I know of no poorer piece of work: the late Mr. Hueffer's attempts for Sir Alexander Mackenzie, Mr. Bennett's attempts for Mr. Cowen, Mr. Sturgis's more recent attempt for Dr. Stanford,—none of these is poorer than the handling of



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the story which is now drawing hundreds of people a night to the Opéra-Comique. The principal person is The Devil, who is an imitation, a preposterous compound, of all the other devils I remember. Of course, he is comic,—comic in the common, cheap way, comic by dint of sheer stupidity and lack of humor. When he comes down the stage repeating the stale refrain of his big song,

“Loin de sa femme qu'on est bien!”

he reminded me of one of our noble serio-comics of the music-hall. He is lame, and raises many a laugh by limping; also he jumps, and gains more laughs. As this is probably what the authors desired, the surviving one may be congratulated on a success. There are other characters. Grisélidis herself, for instance, is there to sing Mr. Massenet's most sugary melodies, but for no other reason that I could see. Her husband has, perhaps, a better excuse for his presence: without him, him and his infant, Grisélidis would have no excuse for singing Mr. Massenet's melodies. The infant must not be forgotten. She is put in to produce an effect of cheap pathos, and she produces it. Her mother prays over her, and, the part being taken by what the programme describes as the “petite Suzanne,” I heard all round me, naturally from female lips, French equivalents of the English exclamations, “Dear little thing!” “Sweet little darling!” My readers will not expect me to describe the plot of a panto-

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mime. Enough to say that it is sufficiently absurd. There are miracles and things at the end, and all ends happily.

There is little to be said about any particular numbers of this opera. But I may remark that the Devil's song is as vulgar as anything to be heard in a London music-hall, and that while it was being sung I heard all around me smothered ejaculations, "Mais, c'est chic!" On the other hand the Autumn song of Grisélidis is beautiful and full of—for once—genuine emotion. The rest is neither here nor there. The violin and 'cello solos left me unmoved, the endless prayers exasperated me, the would-be sublime stuff in the last act nearly sent me to sleep. If such music as this last were written by an English composer,—or rather, since it has often been written by English composers, let me say if our English composers' efforts in the same line were produced in Paris,—all Paris would scream the laugh of the superior. Being written by Massenet, and coming after a heavy dose of sweetmeats, it is accepted as magnificent. The whole opera, in a word, is so bad that we may confidently expect to hear it at Covent Garden this next summer. I was told that one of the syndicate had already heard it, and there is no reason to suppose that either Mr. Messenger or Mr. Carré will refuse to earn an honest penny by letting London have an Opéra-Comique novelty. But should it reach our too hospitable shores I hope it will not be directed by Mr. Messenger, who was hopelessly tame and colorless. In such music the other artists need not be criticised. The best was Breval, who can sing Massenet, though it is ridiculous to compare her with a genuine opera artist,—Ternina, for example. The Devil lived up to his part.

## THE IDEA OF "PARSIFAL."

BY VERNON BLACKBURN.

The subject and the form of Wagner's last opera, "Parsifal," have been discussed almost unto distraction. But recently there has been a recr-

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descence of discussion which, new enough, has turned its cart-wheels down a very unpleasant alley. The time has surely come when a voice may be raised upon the other side, and when a most emphatic protest may be set down against the extraordinary conclusions which have emanated from the pens of Mr. James Huneker and others,—conclusions which have been put into public print for the benefit of those who, running, read. There can be no question whatever as to the significance of these criticisms. Each critic adopts the point of view that Wagner was in rather more than his dotage when he wrote “Parsifal,” not a dotage, be it stated, of artistic accomplishment, but one of artistic morality! To this point we have come, that men, liberal-minded, thoughtful, and, as a rule, wide in their acceptance of work that appeals to broad acceptancy, rank themselves together just for the purpose of creating a theory which is so distraught, so unworkable, so unthinkable, that one turns from the very shadow of the idea with dismay and amazement. Wagner, for example, uses the famous Dresden “Amen” for one of the sweetest and most spiritual motives of his work. We are told that thereby Wagner proved himself to be little better than a moral outcast, and therewith poor, artistic, maniac Ludwig is dragged in for demonstration. What the word “Amen” is to the ending of a Hebrew or a Christian prayer, that the word “Ludwig of Bavaria” is to those who are always anxious to smirch the character of Wagner.

The opponents of Wagner’s last, and (undoubtedly) greatest, opera have taken a stand which is palpably and utterly unjustifiable and wrong. They, dear and simple souls, are filled with “sweet thoughts of purity.” Then comes Wagner with his “Parsifal,” and they hide their heads, murmuring that this is indeed unnatural! What do they, then, really desire? The man who lives his life straightly and independently wonders indeed. The fact is that they desire to make attack upon every emotion which they

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do not immediately feel, and it is a convenient matter to fix the burden of suspicion upon the shoulders of the dead. One does not like to think how far their suspicions go; but, however slight, the very fact of suspicion is an insult, and really amounts to an attack on the human race.

"Homo sum," said Terence, in a moment of sublimely elevated thought; "*humani nihil a me alienum puto.*" And therewith he summed up the complete case against intolerance, such intolerance as is found in this newly conceived attack upon an opera distinguished in merit no less by its beauty than by its significance.

Let us detail the point. Wagner had lived his life. Woman was to him, as ever to men worth their salt, the paramount emotional influence of his youth and middle age. He had exhausted his sexual love in art. Brünnhilde had stolen away his spirit. He had stormed every fastness: through god-head, through flame, he had won his prize. Then he rested awhile; and the thought of good friendship touched his spirit,—a friendship as noble as it might be spiritually satisfying, as loyal as it should be exacting. Into such a friendship no thought of evil should intrude. The old, old story of the Fathers of the Desert, ridiculed by Boccaccio, but confirmed by history, was to be repeated in art; and with that "*Parsifal*" leapt on the scene. Friendship, that bond which rightly thrills through the hand-in-hand, that delightful union which knows no ill, but knows all generosity,—this was the subject of "*Parsifal*," and this was the subject which has been defamed and derided by writers to whom, we much fear, spiritual thought is but a mockery! Yet, one might think, such writers might have given pause to their mental ramblings before they adopted a theory in connection with "*Parsifal*" which has none of the humanity of life in it. What is the ideal of "*Parsifal*," after all?

It is an idea as old as Mount Carmel. Whether or not some dim feeling of the over-population of the world, or of the unworthiness of any given paternity or maternity prevailed, the thought, like a thread of silk weaving its way through some shining embroidery, of self-denial has been the centre

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of all the religions that the world has worn out, and is at the present moment engaged in busily wearing out. Wagner, living what may be called a planetary life, fulfilled in his career (as did Mozart, and possibly Gluck, before him) most of the conditions of renouncement herein detailed. Finally, he came to the thought of complete renouncement: —

I must not think of thee ; and tired, yet strong,  
I shun the love that lurks in all delight,  
The love of thee ; and in the blue heavens' height,  
And in the dearest passage of a song !

That abandonment of the flesh, that surrender to the spirit, has been misinterpreted by some blockheads ; but its real meaning is easy to understand, and these few lines are purposed to serve not as defence,—Wagner needs no defence,—but as explanation. Mr. Huneker is a clever man, and a man with some instinct of drama ; we confidently look, therefore, to his apostasy from a too hurried creed in regard to “ Parsifal ” and to his ultimate adhesion to the right faith. “ Credat Judæus ? ” does some one ask in Horace’s words. Well, the Jew may be credulous in that confidence, that expectation, but even credulity sometimes wins the game.— *From the Pall Mall Gazette.*

OVER-INTELLECTUALIZATION OF MUSIC.

“ Oh, Dominie,” cried Irene, “ you have only listened to Wagner : you ought to read him.”

“ Heaven forbid ! It is one thing to apprehend music through the feelings and quite another thing to formulate its philosophy. I fancy that in

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passing from the Schopenhauered Wagner to the prodigious factory of the maestro, I should cease to be 'somnambulistic-clairvoyant,' as he desired, and become a technician. It would no longer be possible to hear in a reverie the unseen voices, because of the close attention that I must pay to the vast machinery that has been set up to summon and articulate those voices. But, as the world does not agree with me, I insist that it has lost that spontaneity of joy in music which was once an impulse and not a calculation."

"Now you can understand," said Irene, "the conduct of a man who only goes to the opera when 'Don Giovanni' is performed."

"But, my dear," replied the Dominie, "I have a great advantage of you in going to the opera, for I can compare the assemblages of listeners of to-day with those of fifty years ago. It is like comparing the implicit faith of our fathers with the strained inquiry of our children."

"Do you mean to say, Dominie, that we are incapable of enjoying music as our fathers did?"

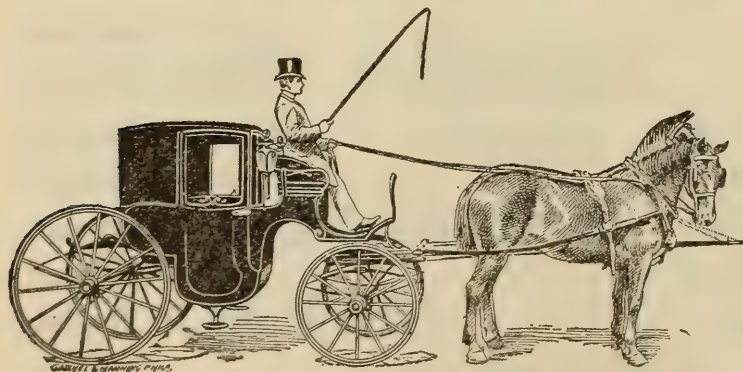
"I am afraid I must say so, if one is to judge by the evidences. All that boisterous exultation of men when they are touched by song, that instantaneousness of sympathy that declared itself in responsive outbreaks, and came away loaded with snatches of new thankfulness, as if every heart had learned a new step in the dance of delight, has given way in the concert-room and the opera-house to a grim determination; and we see men and women burdened to painfulness with the conscious task of enjoying themselves. They carry with them prescribed routes of their emotions and time-tables of their intelligence, so that their faculties can go discreetly, and they can be correctly joyous according to schedule. All those instinctive vibrations of the heart that are naturally demonstrative betray our human brotherhood, and are fatal to our cultivated superiority. Hence we have books that instruct us in the correct

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method of "listening, as we have books for correct deportment and the correct carving of a duck."

"Perhaps," I ventured to remark, somewhat modestly, "joy does not necessarily lose its intensity by losing its boisterousness. Culture of all kinds is averse to demonstrative exhibition."

"I know it," replied the Dominie, "and yet I think that it was the free play of those surface emotions that made song fraternal and communal, creating a brotherhood of joy. When the metaphysician displaced the minstrel, and the vitality of utterance was sprinkled o'er with the pale cast of thought, Nature's circuit was broken, and emotion, instead of flowing into motion, dissipated itself in categories, so that a general delight transformed itself into vain and particular acquirements."

"You ought to include the 'Trovatore' in your répertoire," said Irene.

"My dear, I may not be quite correct in my recollection of it, but I think I heard the 'Trovatore' in 1850 sung at Castle Garden by Steffanone, Bosio, and Tedesco. I cannot at this time remember its banalities. I only recall the wild joy that it seemed to awaken on those summer nights, when men with their sweethearts rested on their oars in the moonlit bay to listen. I dare say much of it was noisy and unintellectual, but it, nevertheless, seemed to bring with it the exuberance of Italy. I know it is customary to decry those old lyrical masters who worked only to stir the surface emotions. But what a jocund world it was that responded to them! The dithyrambs were more Hellenic than ours of to-day in their joyous and spontaneous life, in which the delight of existence flowed into rhythm."

"Music, like everything else, has grown in grace and knowledge," I said, "and has learned to make its appeal to the higher faculties of man."

"And in that," said the Dominie, "it has become restricted. Music in its generous universality and simplicity, and also in its adaptability to all



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conditions of growth, was, fifty years ago, more like the influence and overflow of affluent Nature herself. There was something in its diffusion, aside from the perfection of it, that allied it to men's variously responsive vibrations and made it an accompaniment of life itself rather than a desideratum of culture. It sprang up in folk-songs, it broke out in madrigals and ballads and chansons; and, looking back at its harvest of wild beauty, one may well exclaim in Trench's words:—

“‘How thick the wild flowers blow about our feet,  
Thick strewn and unregarded, which if rare  
We should take note how beautiful they were,  
How delicately wrought, of scent how sweet.’”

“But,” said I, “you must not forget that man, even in the domain of Nature's growths, has improved and beautified the wildness of outdoors, making edible fruits of acrid crabs and converting jungles into gardens.”

“And that is true enough, too,” said the Dominie. “But I question if man goes to the formal gardens with half the delight that he experiences when he revels in the opulent and mysterious confusion of Nature herself. Art has her claims, but it is not the prim and regulated perfection of fountains and lawns and rectangular shrubs on parade that makes the heart glad and moves the pencil of art.”

“If I understand you, your complaint is that we have over-intellectualized music.”

“Yes, and nothing can be more fatal to its mission, which was to increase and enhance our joy. Amiel calls it the materialization of music. We no longer glory in the limpidity and refreshment of the stream now crowded with roiling engineers who are intent on constructing a vast system of hydraulics. We have wandered away from a pastoral responsiveness to the benign invitation of the universe with its infinite depths of soft and kindly mysteries that unfolded in inexhaustible recessions of meaning. We have come to the canvas of man's finite constructiveness, where we no longer feel the end, but are awe-struck at the master and the means.”

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"But do you acknowledge that Wagner is a master?" asked Irene a little anxiously.

"Most assuredly,—a master-workman who has summoned to his service of song every adjunct that will impress the senses, expecting us to submit our feelings to a vast referendum of material. To our insatiate desire to see something complex going on, and to our vanity in knowing just how it goes on, this scheme is irresistible. Instead of relieving us with its joy, it adds a new burden of intellectuality."

"It seems to me, Guardy," said Irene, "that the Dominie's idea of music is sweetly Arcadian."

"And yours, my dear, I am afraid, is that music is a city set upon a hill. The difference between Arcady and Wagner is the difference between David and Solomon," said the Dominie, adjusting himself for a peroration. "One was content to be led by Nature herself 'beside the still waters.' The other was intent on erecting the worship of the Eternal into theatric splendor, with all the adjuncts of cedars, and gold, and brass. Solomon's work perished in an hour, and with it perished the conceit that God dwelleth in temples made by men's hands. But David's work, that sweet canticle of old, has lived on down all the centuries, like the singing element itself, bringing the gladness of the Judean springs to myriads of parched hearts. Wagner does not commune with anybody. He is the pageant master, and he whispers no little secrets in the gloaming of our spirits. He rings no 'Bells of Iss' under his German ocean that send up strophes out of the heart of Nature. His messages do not perch upon our lips or nestle in our memory. They do not go with us to our work, nor fit themselves to our aspirations, nor lend gossamer wings to our joy. They belong to special calendar occasions. He makes only gala days for us, in which we can have music marshalled and thundering like an army with banners. It is music, horse, foot, and dragoons. In this sense it celebrates one side of the modern spirit, that side which organizes everything, proclaims itself, and is revolutionary, looking to accumulation and concourses for its vindication. How unlike Chopin's dainty conceit of music as a little shepherd who takes refuge in a peaceful grotto from an approaching storm! In the distance rushes the wind and the rain, while the shepherd gently plays a melody on his flute."

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Here the Dominie, having come to the end of his rope, advanced to the table, and, as Irene poured him out a glass of water, I did the applauding on general principles.—*J. P. M., in the New York Evening Post.*

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(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This concerto was first played in November, 1878, at a Gesellschafts Concert, Vienna, led by Eduard Kremser. (Bizet's suite, "L'Arlésienne," was then played for the first time in that city.) The violinist was Johann Christoph Lauterbach, who was born in 1832 at Culmbach, and from 1861 to 1889 was concert-master of the Royal Opera Orchestra at Dresden.

The theme that enters in unison in the first movement of this concerto reminds one of Wagner's "Kaisermarsch," but the movement as a whole is sentimental rather than heroic. The Finale has been likened for bolero manner and spirit to Spohr's "Rondo Espagnol."

The concerto was first played in Boston by Mr. Kneisel at the Symphony Concert of Dec. 6, 1890. He played it again Oct. 22, 1898. Mr. César Thomson played it at the Symphony Concert of Jan. 26, 1895.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ.

(Born at La Côte Saint-Andre, Dec. 11, 1803; died at Paris, March 9, 1869.)

The romantic Berlioz, who was especially romantic in statements of fact, tells us in his Memoirs that he wrote the Ballet of Sylphs in Vienna. "I have said when and how I wrote in one night, also in Vienna, the march on Rákóczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action,



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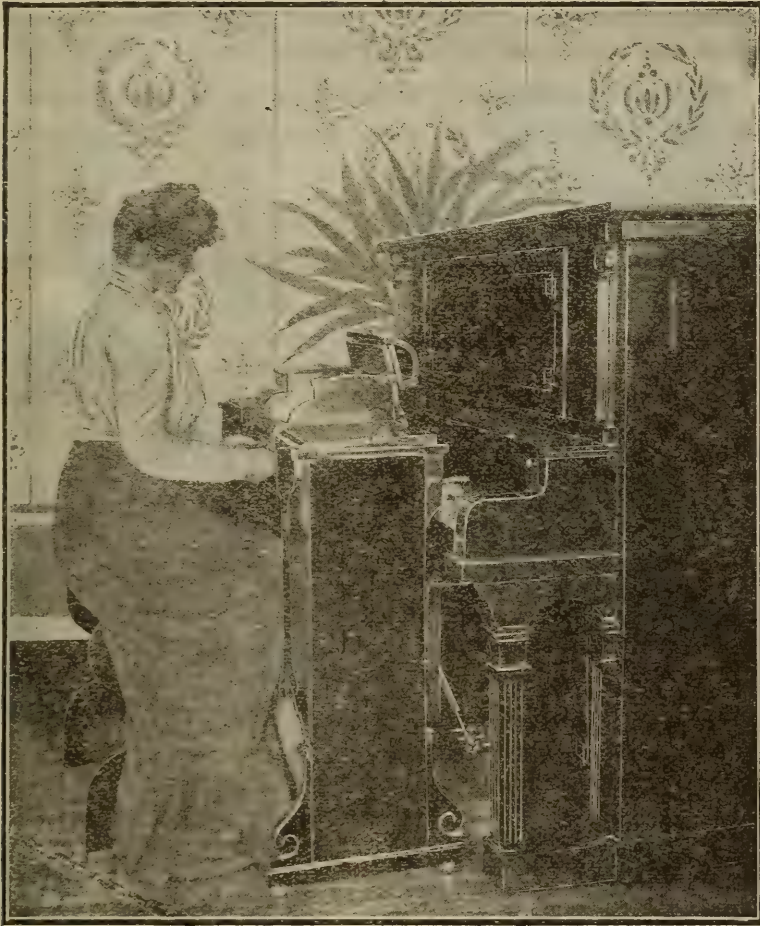
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and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

Having now, my good Mephistophilis,  
 Passed with delight the stately town of Trier,  
 Environed round with airy mountain-tops,  
 With walls of flint, and deep entrenched lakes,  
 Not to be won by any conquering prince;  
 From Paris next, coasting the realm of France,  
 We saw the river Maine fall into Rhine,  
 Whose banks are set with groves of fruitful vines;  
 Then up to Naples, rich Campania,  
 Whose buildings fair and gorgeous to the eye,  
 The streets straight forth, and paved with finest brick;  
 Quarter the town in four equivalents.  
 There saw we learnèd Maro's golden tomb,  
 The way he cut, an English mile in length,  
 Thorough a rock of stone in one night's space;  
 From thence to Venice, Padua, and the rest,  
 In one of which a sumptuous temple stands,  
 That threatens the stars with her aspiring top.  
 Thus hitherto has Faustus spent his time:

---

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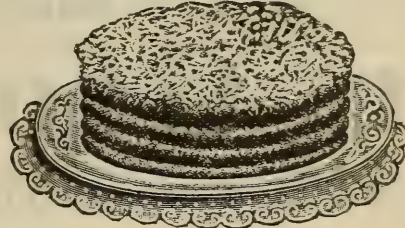
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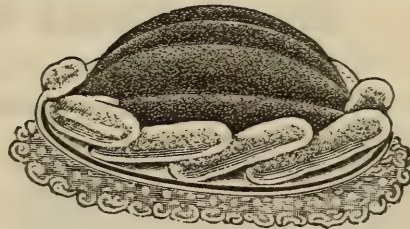
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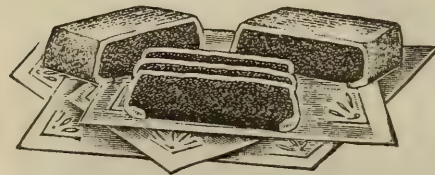
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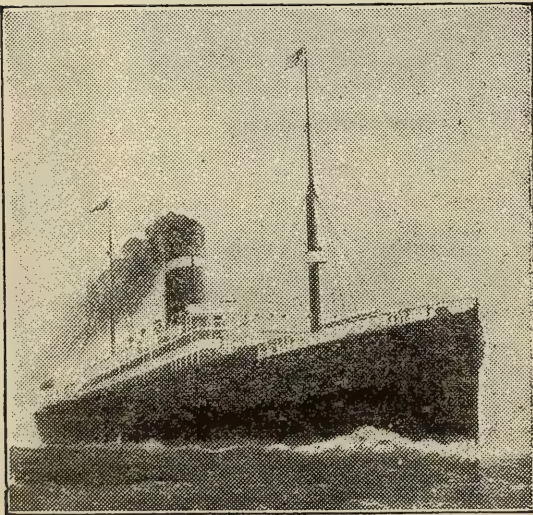
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solitude, he is glad to be far from the crowd and human strife, he hears vaguely fragments of the fanfare in the Rákóczy March. Peasants dance and sing. And then an army advances, "the sons of the Danube." "Every heart trembles at their song of triumph: mine alone remains cold, insensible to glory."

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elie* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune." The description of the reception of the march by the Hungarians is well-known (*Mémoires de Hector Berlioz*, II., pp. 210-213).

\*  
\* \*

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

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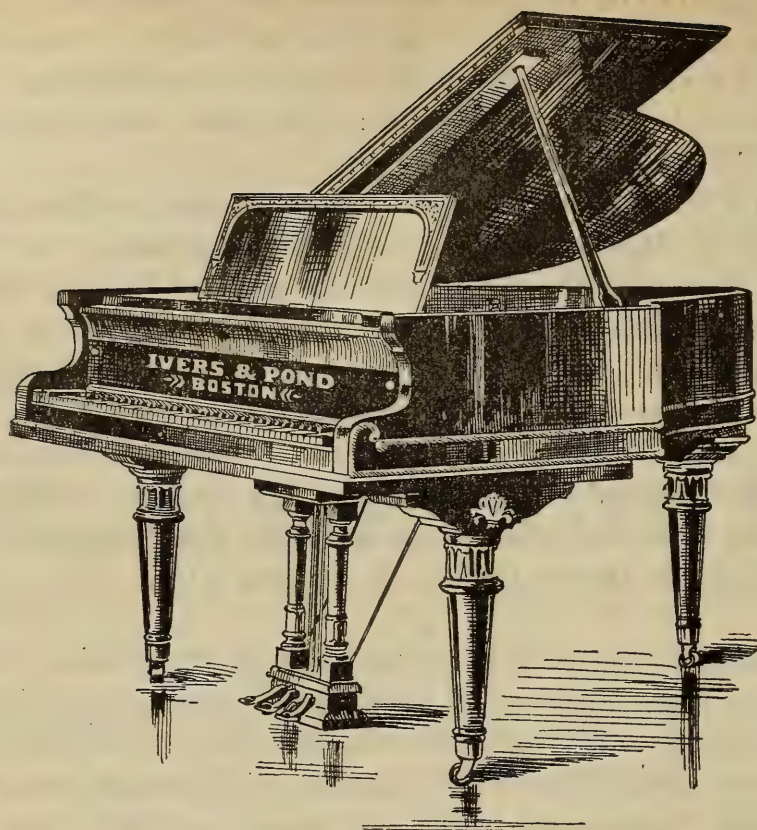
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ON

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The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

\*  
\* \*  
\*

"The Damnation of Faust" was given for the first time at the Opéra-Comique, Paris, Dec. 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, Feb. 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, Feb. 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

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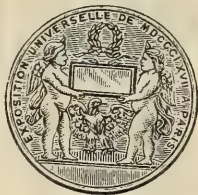
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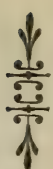
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## THIRD CONCERT, THURSDAY EVENING, JANUARY 16, AT 8.15.

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### PROGRAMME.

Weber . . . . . Overture, "Der Freischutz"

Schubert . . . . . Unfinished Symphony in B minor  
I. Allegro moderato  
II. Andante con moto

Saint-Saens - Concerto for Pianoforte, No. 2, in G minor, Op. 22  
I. Andante sostenuto (G minor)  
II. Allegretto scherzando (E-flat major)  
III. Presto (G minor)

Berlioz . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy  
March, from "The Damnation of Faust"

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OVERTURE, "DER FREISCHÜTZ" . . . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London,  
June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by

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Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance was the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others

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produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the *Allegro* of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the *Allegro* are sung everywhere.

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BRIC-A-BRAC SONGS . . . . .	by H. Farjeon

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There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forer's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

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The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." He closed the eyes of Beethoven in death. These brothers were constant in



endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the symphony in B minor, No. 8 (Oct. 30, 1822). He finished the *Allegro* and the *Andante*, and he wrote nine measures of the *Scherzo*. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the "Gesellschaft der Musikfreunde." He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He (Anselm) has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Ober-

---

It's a Fownes'

That's all you  
need to know about  
a glove

Andritz, where the old and tired Anselm, in a little, hidden, one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be exceedingly appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschafts concert, Dec. 17, 1865, under Herbeck's direction. The program was as follows:—

Overture in C minor (new)	Hüttenbrenner
Symphonie in B minor	Schubert
1. Allegro }	(MS. First time.)
2. Andante }	
3. Presto vivace, D major	
Old German Songs, unaccompanied	
1. Liebesklage }	Herbeck
2. Jägerglück }	
	(First time.)
Symphony in A	Mendelssohn

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What was this "*Presto vivace*, D major," put on the program as the third movement of the "Unfinished" Symphony? There are only nine measures of the *Scherzo*, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable *Kapellmeister-musik*"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, Feb. 26, 1868.

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The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "*Philosophen-Scherzo*," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The *Finale* is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, Dec. 8, 1892.

CONCERTO FOR PIANOFORTE, NO. 2, IN G MINOR, OPUS 22.

CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living in Paris.)

This concerto was first played by the composer at the Cirque d'Hiver,

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Paris, Dec. 13, 1868, and at a Conservatory Concert Dec. 19, 1869. It was played by Mr. B. J. Lang at a Philharmonic Concert, New York, Dec. 9, 1876. The following analysis is by Mr. W. F. Apthorp.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianofortes to deal a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggi in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of oc-

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taves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a

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brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 2-18 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2

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## PROGRAMME.

GRIEG . . . . . Quartet in G minor, Op. 27 (three movements)  
G. W. CHADWICK . . . . . Quintet for Piano, two Violins, Viola, and Violoncello,  
in E-flat major  
BEETHOVEN . . . . . Quartet in F major, Op. 59, No. 1

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horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Villers, *née* de Haber.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ.

(Born at La Côte Saint-Andre, Dec. 11, 1803; died at Paris, March 9, 1869.)

The romantic Berlioz, who was especially romantic in statements of fact, tells us in his Memoirs that he wrote the Ballet of Sylphs in Vienna. "I have said when and how I wrote in one night, also in Vienna, the march on Rákóczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's!... I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

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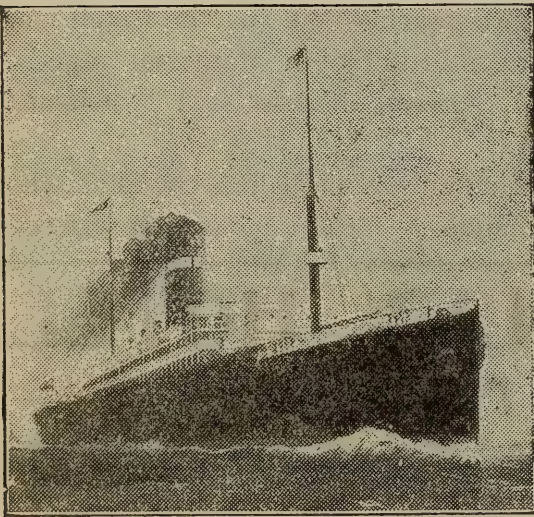
JOHN A. SHERLOCK

Having now, my good Mephistophilis,  
 Passed with delight the stately town of Trier,  
 Environed round with airy mountain-tops,  
 With walls of flint, and deep entrenched lakes,  
 Not to be won by any conquering prince;  
 From Paris next, coasting the realm of France,  
 We saw the river Maine fall into Rhine,  
 Whose banks are set with groves of fruitful vines;  
 Then up to Naples, rich Campania,  
 Whose buildings fair and gorgeous to the eye,  
 The streets straight forth, and paved with finest brick;  
 Quarter the town in four equivalents.  
 There saw we learnèd Maro's golden tomb,  
 The way he cut, an English mile in length,  
 Thorough a rock of stone in one night's space;  
 From thence to Venice, Padua, and the rest,  
 In one of which a sumptuous temple stands,  
 That threatens the stars with her aspiring top.  
 Thus hitherto has Faustus spent his time:  
 But tell me, now, what resting place is this?  
 Hast thou, as erst I did command,  
 Conducted me within the walls of Rome?

The Minuet of Will-o'-the-Wisps is an instrumental serenade given by command of the Fiend under the window of Margaret.

The Ballet of Sylphs is a short movement during which sylphs dance away through the air, after they have sung, in obedience to Mephistopheles, the beauty of Margaret to Faust, asleep on the banks of the Elbe.

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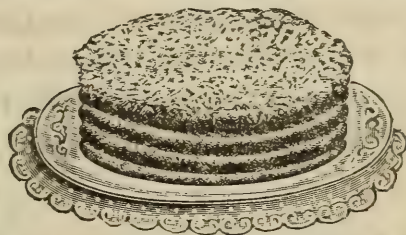
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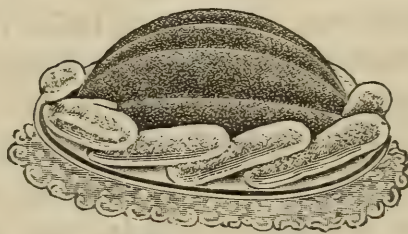
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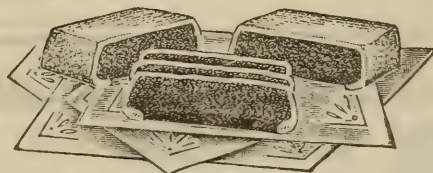
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solitude, he is glad to be far from the crowd and human strife, he hears vaguely fragments of the fanfare in the Rákóczy March. Peasants dance and sing. And then an army advances, "the sons of the Danube." "Every heart trembles at their song of triumph: mine alone remains cold, insensible to glory."

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune." The description of the reception of the march by the Hungarians is well-known (*Mémoires de Hector Berlioz*, II., pp. 210-213).

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Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the



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tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

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"The Damnation of Faust" was given for the first time at the Opéra-Comique, Paris, Dec. 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, Feb. 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, Feb. 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

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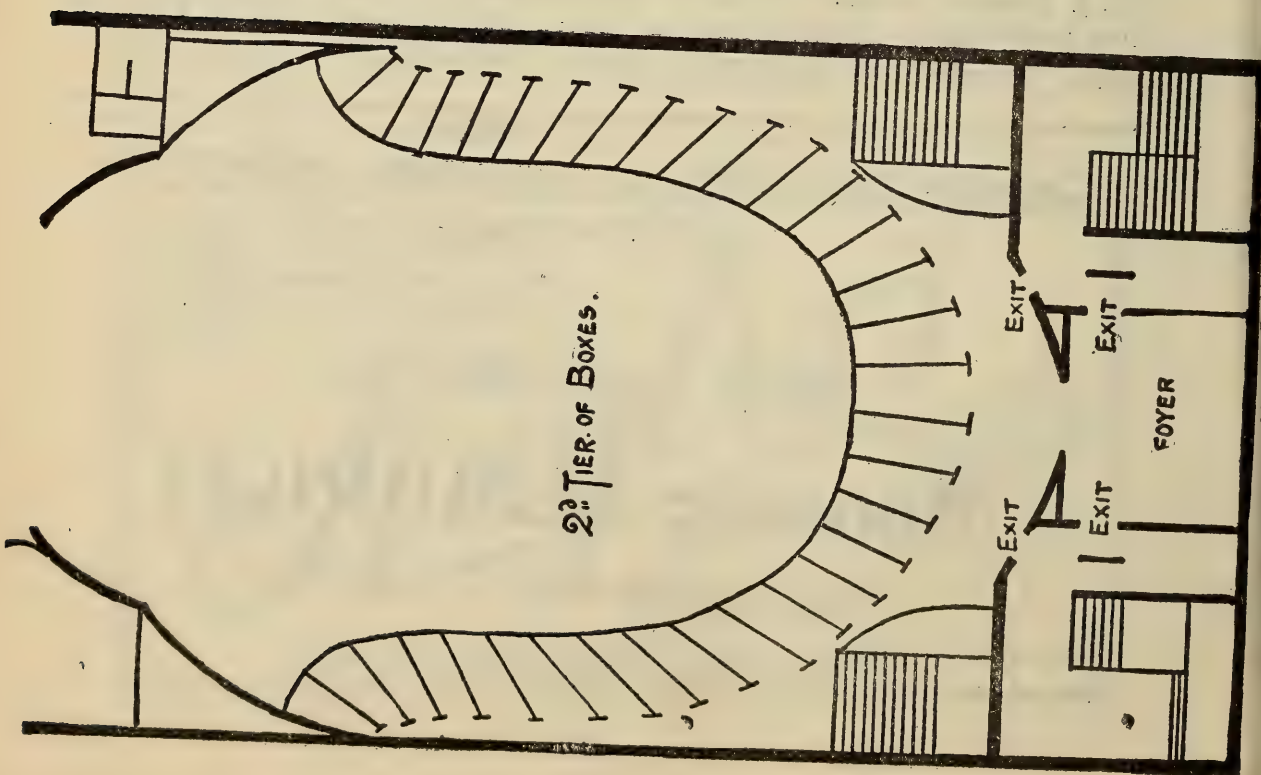
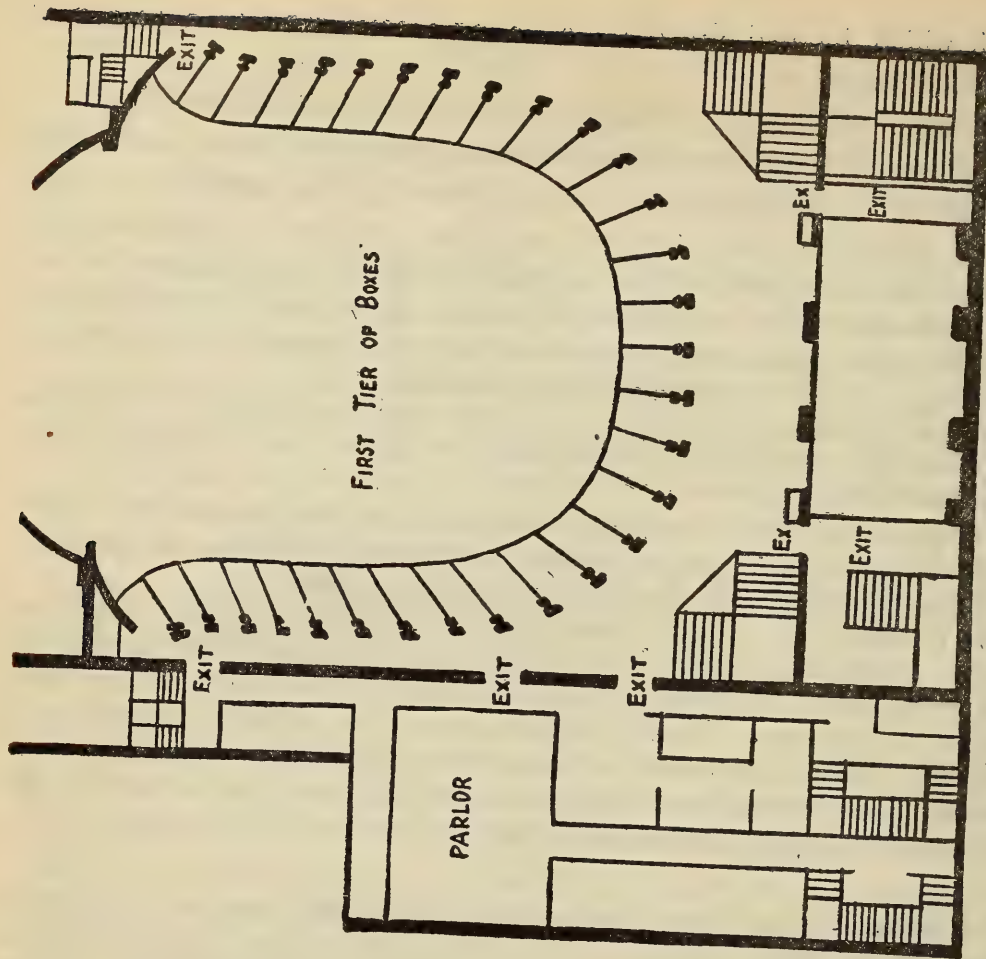
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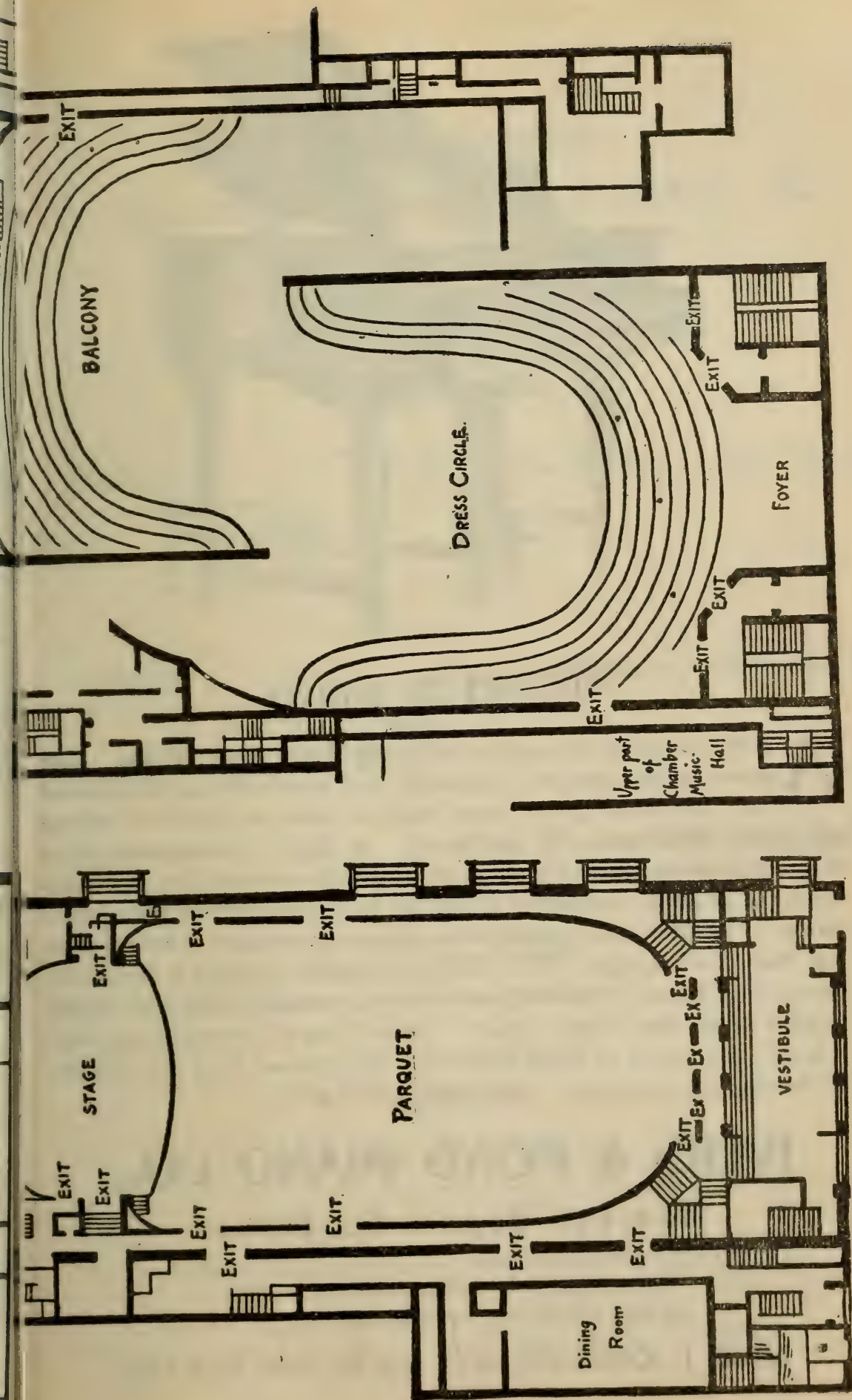
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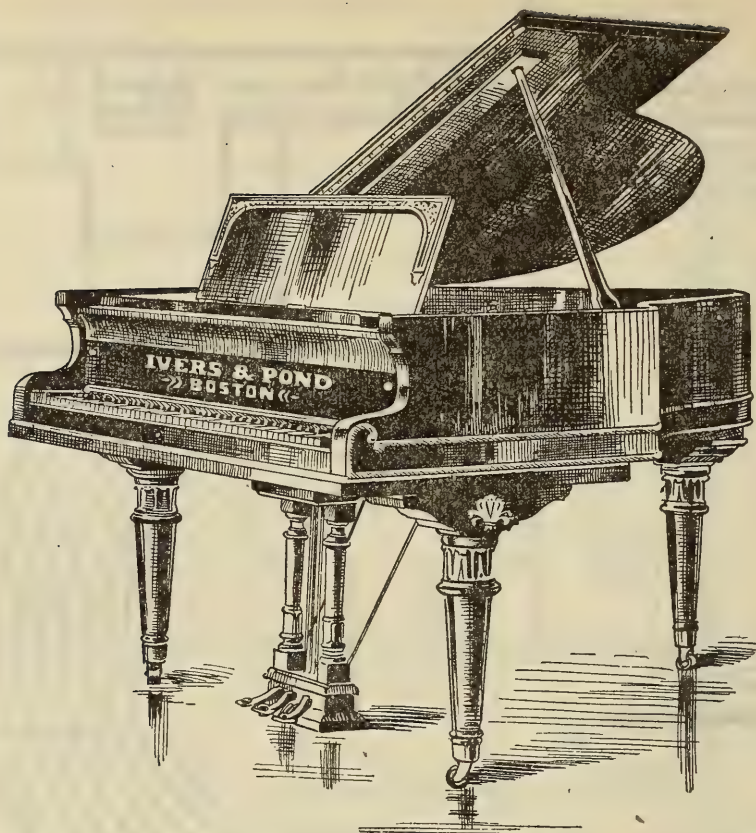
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**PROGRAMME.**

MacDowell . . . Suite No. 2, in E minor, "Indian," Op. 48

- I. Legend
- II. Love-song
- III. In War-time
- IV. Dirge
- V. Village Festival

Goldmark . . . Concerto for Violin, in A minor, Op. 28

- I. Allegro moderato (A minor)
- II. Air: Andante (G major)
- III. Moderato (A minor)  
Allegretto (A minor)

Schumann . . . Symphony No. 1, in B-flat major, Op. 38

- I. Andante un poco maestoso (B-flat major)  
Allegro molto vivace (B-flat major)
- II. Larghetto (E-flat major)
- III. Scherzo: Molto vivace (D minor)  
Trio I.: Molto più vivace (D major)  
Trio II.: (B-flat major)
- IV. Allegro animato e grazioso (B-flat major)

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**SOLOIST:**

**Miss OLIVE MEAD.**

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There will be an intermission of ten minutes before the Symphony.

ORCHESTRAL SUITE IN E MINOR, No. 2, "INDIAN," OPUS 48.

EDWARD MACDOWELL.

(Born at New York, Dec. 18, 1861; now living in New York.)

This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, Jan. 23, 1896. It was first played in Boston at these concerts Feb. 1, 1896. The second performance was on Dec. 4, 1897. It was played in London under Mr. Henry J. Wood, Oct. 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur."

There is a note by way of preface. "The thematic material of this work," says the composer, "has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War-Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

- (1) First theme, Iroquois. There is also a small Chippewa theme.
- (2) Iowa love song.
- (3) A well-known song among tribes of the Atlantic coast. There is a Dakota theme, and there are characteristic features of the Iroquois scalp dance.
- (4) Kiowa (woman's song of mourning for her absent son).
- (5) Women's dance, war song, both Iroquois.

\* \* \*

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Henry E. Krehbiel, John C. Fillmore, Miss Alice C. Fletcher, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and,



until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises; each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the big drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which

he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the key-note, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70-138.)

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#### .. PROGRAMS ..

**December 21**  
Prelude to "Lohengrin" . . . . . Wagner  
From "The Messiah" . . . . . Händel  
Pastoral Symphony  
Air: { He shall feed his flock.  
{ Come unto Him.  
Christmas Song, "Silent Night! Holy Night!"  
From "Hänsel and Gretel" . . . . . Humperdinck  
Sandman's Song.  
Children's Prayer.  
Dream Music.  
Introduction to Act III., "Lohengrin" . . . Wagner

**January 4**  
Overture, "Magic Flute" . . . . . Mozart  
Prelude, "The Deluge" . . . . . Saint-Saëns

**Subscription Tickets.** First tier box (6 tickets), \$60.  
One course ticket in first tier box, \$10.  
Parquet, \$6.

From Symphony, "In the Forest" . . . . . Raff  
In the Twilight.  
Dance of the Dryads.

**February 1**  
From Symphony in A major (Italian) . . . . . Mendelssohn  
Funeral March of a Marionette . . . . . Gounod  
Overture, "Le Roi d'Ys" . . . . . Lalo

**March 1**  
Overture to a Comedy . . . . . Smetana  
"Scènes Napolitaines" . . . . . Massenet  
Marche Slave . . . . . Tchaikowsky

**March 15**  
Overture, "Rienzi" . . . . . Wagner  
"Träume" (Dreams), arranged for Solo Violin  
and Orchestra . . . . . Wagner  
Forge Scene from "Siegfried" . . . . . Wagner  
Kaisermarsch . . . . . Wagner

**Soloists will be announced later**

Second tier box (8 tickets), \$45.  
One course ticket in second tier box, \$6.  
Dress Circle, \$4.  
Balcony, \$2.50.

#### .. IMPORTANT NOTICE ..

The Society announces that it will open an office at No. 20 West 33d Street, "The Colonia," where all tickets will be on sale during the entire season between the hours of 9 A.M. and 6 P.M., and where programs and all information can be obtained.

Subscribers of last season can claim and pay for their tickets from November 4 to November 16. On and after November 18 new subscriptions will be received.

All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, Secretary, 24 East 33d Street.

The object of these concerts is to teach young people to listen intelligently to music, to cultivate their taste, and to enable them to gain a clearer insight into and a fuller appreciation of the works of great composers. Therefore short explanations of the musical form and interesting features of the compositions will be given by Mr. Damrosch,



Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon

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CHORUS OF SEVENTY-FIVE ARTISTS.

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### IMPORTANT NOTICE.

The Office of the Society has been removed to 20 West 33d Street, "The Colonia."

The office will be open on Monday, November fourth, and thereafter throughout the entire season, between the hours of 9 A.M. and 6 P.M.

Subscribers may claim and pay for their tickets from November 4 to November 16.

New subscribers may select their seats on and after November 18.

All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, 24 East 33d Street.

### PROGRAM DECEMBER 19.

#### PART I.

Hodie Christus natus est - - - Sweelinck  
Psalm 98 - - - - - Schütz  
Two Chorales - - - - - Bach  
Benedictus, from Mass - - - - - Grell

#### PART II.

Concerto Grosso, in D - - - - Corelli

#### PART III.

An Mutter Natur - - - - Von Herzogenberg  
Dirge of Darthula - - - - Brahms  
Lay a Garland - - - - De Pearsall  
Upon my Lap my Sovereign sits - - - Peerson

The program for the Second Concert will be announced later.

us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of extinguishing the music concealed within the noise,—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm, within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

CONCERTO IN A MINOR, FOR VIOLIN AND ORCHESTRA, OPUS 28.

CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This concerto was first played in November, 1878, at a Gesellschafts Concert, Vienna, led by Eduard Kremser. (Bizet's suite, "L'Arlésienne," was then played for the first time in that city.) The violinist was Johann Christoph Lauterbach, who was born in 1832 at Culmbach, and from 1861 to 1889 was concert-master of the Royal Opera Orchestra at Dresden.

The theme that enters in unison in the first movement of this concerto reminds one of Wagner's "Kaisermarsch," but the movement as a whole is sentimental rather than heroic. The Finale has been likened for bolero manner and spirit to Spohr's "Rondo Espagnol."

The concerto was first played in Boston by Mr. Kneisel at the Symphony Concert of Dec. 6, 1890. He played it again Oct. 22, 1898. Mr. César Thomson played it at the Symphony Concert of Jan. 26, 1895.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich,  
near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his



finest and most characteristic works, but they were piano pieces — Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank — and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal," — the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

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It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was: —

Du Geist der Wolke, trüb' und schwer,  
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu  
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,  
Und Nacht verhüllt der Liebe Stern :

Du Geist der Wolke, trüb' und feucht,  
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,  
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—  
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

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"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the *Études Symphoniques* in the first and not in the improved second version. Can we imagine it possible



that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken*,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

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It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

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This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The program was as follows:—

Chorus, "Des Staubes eitle Sorgen" . . . . . Haydn  
Adagio and Rondo from Concerto in F minor . . . . . Chopin

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FOURTH CONCERT,

Thursday Evening, February 20,

AT 8.15.

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FOURTH MATINEE,

Saturday Afternoon, February 22,

AT 2.30.

Aria from "Iphigenie" ( <i>sic</i> ) . . . . .	<i>Gluck</i>
H. SCHMIDT.	
Allegro . . . . .	<i>R. Schumann</i>
{ Song without Words . . . . .	<i>Mendelssohn</i>
{ Piece . . . . .	<i>Scarlatti</i>
CLARA SCHUMANN.	
Symphony (MS.) . . . . .	<i>R. Schumann</i>
Conducted by MENDELSSOHN.	
Duo for Four Hands (new) . . . . .	<i>Mendelssohn</i>
CLARA SCHUMANN and MENDELSSOHN.	
Songs: "Widmung," "Die Löwenbraut" . . . . .	<i>R. Schumann</i>
"Am Strande" . . . . .	<i>C. Schumann</i>
MISS SCHLOSS.	
Duo Concertante for Melophone and Violoncello . . . . .	
GIULO REGONDI and JOSEPH LIDEL ( <i>sic</i> ).	
Fantasie on Themes from "Moses" . . . . .	<i>Thalberg</i>
CLARA SCHUMANN.	

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

\*  
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The symphony was played for the first time in England at a Philhar-

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monic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer.

"Robert Schumann and Richard Wagner (uncle of the famous Middle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mrs. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musi-

cal Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarrotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

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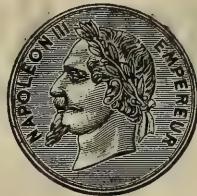
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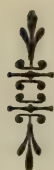
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THIRD CONCERT,  
FRIDAY EVENING, JANUARY 17,  
AT 8.15 PRECISELY.

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## PROGRAMME.

Weber . . . . . Overture, "Der Freischutz"

Schumann . . . . . Allegro appassionato

Schubert . . . . . Unfinished Symphony in B minor

I. Allegro moderato

II. Andante con moto

Liszt . . . . . "Todtentanz"

Berlioz . . . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy  
March, from "The Damnation of Faust"

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OVERTURE, "DER FREISCHÜTZ" . . . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London,  
June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance was the first, and does not

mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the *Allegro* of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three,

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Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country) : "The overture is crowned Queen to-day : no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the *Allegro* are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart ; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the overture to 'Freischütz' ? Does it not depict the lonely maiden, the for-ester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm ? O Weber!!"

\*  
\* \*

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing *Memoirs*. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

CONCERT PIECE : INTRODUCTION AND ALLEGRO APPASSIONATO FOR PIANO-FORTE AND ORCHESTRA, OPUS 92 . . . . . ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

This piece was composed in 1849, a year of feverish musical activity. It was first played in Boston by Mr. B. J. Lang at a concert of the Harvard Musical Association, Feb. 6, 1873. Mr. H. G. Tucker played this piece at a Symphony Concert, March 12, 1887.

## UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." He closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the symphony in B minor, No. 8 (Oct. 30, 1822). He finished the *Allegro* and the *Andante*, and he wrote nine measures of the *Scherzo*. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the "Gesellschaft der Musikfreunde." He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He (Anselm) has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he

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visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Ober-Andritz, where the old and tired Anselm, in a little, hidden, one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of break-fasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be exceedingly appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschafts concert, Dec. 17, 1865, under Herbeck's direction. The program was as follows:—

Overture in C minor (new)	Hüttenbrenner
Symphonie in B minor	Schubert
1. Allegro	(MS. First time.)
2. Andante	
3. Presto vivace, D major	

It's a Fownes'  
That's all you  
need to know about  
a glove

Old German Songs, unaccompanied	
1. Liebesklage	} . . . . . Herbeck
2. Jägerglück	
(First time.)	
Symphony in A	Mendelssohn

What was this “*Presto vivace*, D major,” put on the program as the third movement of the “Unfinished” Symphony? There are only nine measures of the *Scherzo*, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner’s overture was described as “respectable *Kapellmeister-musik*”; “no one can deny its smoothness of style and a certain skill in the workmanship.” The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, Feb. 26, 1868.

\* \*

The symphony remained a fragment, as “Christabel,” until a Berliner named August Ludwig added two movements of his own invention. He entitled the third “*Philosophen-Scherzo*,” in which “a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all.” “The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint.” The *Finale* is a “March of Fate,” and it is described by the composer at length and in fearsome words. The motto is “Brazen stalks Fate, yet is she crowned with roses and love!” “Truly,” says Ludwig, “Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era.” There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, Dec. 8, 1892.

“DANCE OF DEATH,” FOR PIANOFORTE AND ORCHESTRA. FRANZ LISZT.  
(Born at Raiding, near Ödenburg (Hungary), Oct. 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt was thrilled by a fresco in the Campo Santo of Pisa, when he so-

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journed there in 1838-39. This fresco, "The Triumph of Death," was for many years attributed to a Florentine, Andrea Orcagna, or l'Arcagnolo (1308? 1368?), but some insist that it was painted by Pietro and Ambrogio Lorenzetti.

The right of this fantastical fresco portrays a group of men and women, who, with dogs and falcons, appear to be back from the chase, or they may be sitting as in Boccaccio's garden. They are sumptuously dressed. A minstrel and a damsel sing to them, while Cupids flutter about and wave torches. But Death flies swiftly toward them, a fearsome woman, with hair streaming wildly, with clawed hands. She is bat-winged, and her clothing is stiff with wire. She swings a scythe, eager to end the delight and joy of the world. Corpses lie in a heap at her feet,—corpses of kings, queens, cardinals, warriors, the great ones of the earth, whose souls, in the shape of new-born babes, rise out of them. "Angels like gay butterflies" are ready to receive the righteous, who fold their hands in prayer; demons welcome the damned, who shrink back with horror. The devils, who are as beasts of prey or loathsome reptiles, fight for souls; the angels rise to heaven with the saved; the demons drag their victims to a burning mountain, and throw them into the flames. And next this heap of corpses is a crowd of beggars, cripples, miserable ones, who beg Death to end their woe; but they do not interest her. A rock separates this scene from another, the chase. Gallant lords and noble dames are on horseback, and hunters with dogs and falcons follow in their train. They come upon three open graves, in which lie three princes in different stages of decay. An aged monk on crutches, possibly the Saint Macarius, points to this *memento mori*. They talk gayly, although one of them holds his nose. Only one of the party, a woman, rests her head on her hand and shows a sorrowful face. On mountain heights above are hermits, who have reached through abstinence and meditation the highest

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state of human existence. One milks a doe while squirrels play about him; another sits and reads; a third looks down into the valley that is rank with death. And, according to tradition, the faces in this fresco are portraits of the painter's contemporaries. Eastlake suggests that Death is here personified as a woman in accordance with the characterization in Petrarch's "Triumph of Death."

Mr. W. D. Howells saw this fresco more than once, and it pleased him no more than a novel by Fielding, Scott, Thackeray, Balzac. He says, in his "Tuscan Cities": "I had seen those Orcagna frescos before, and I had said to myself twenty years ago, in obedience to whatever art critic I had in my pocket, that here was the highest evidence of the perfect sincerity in which the early masters wrought,—that no one could have painted those horrors of death and torments of hell who had not thoroughly believed in them. But this time I had my doubts, and I questioned if the painters of the Campo Santo might not have worked with almost as little faith and reverence as so many American humorists. Why should we not suppose that the men who painted the Vergognosa peeping through her fingers at the debauch of Noah should not be capable of making ferocious fun of the scenes which they seemed to depict seriously? There is, as we all know, a modern quality in the great minds, the quickest wits, of all ages; and I do not feel sure these old painters are always to be taken at their word. Were they not sometimes making a mock of the devout clerics and laics who employed them? It is bitter fun, I allow. The Death and the Hell of Orcagna are atrocious, nothing less. A hideous fancy, if not a grotesque, insolent humor, riots through those scenes."

Another man, not a musician and not a professional critic, described this Campo Santo,—William Beckford, the author of that wild Oriental tale, "Vathek," of whom Byron spoke so brutally, and of whom Mr. W. E. Henley says in one of his incomparable notes: "At eleven he had suc-

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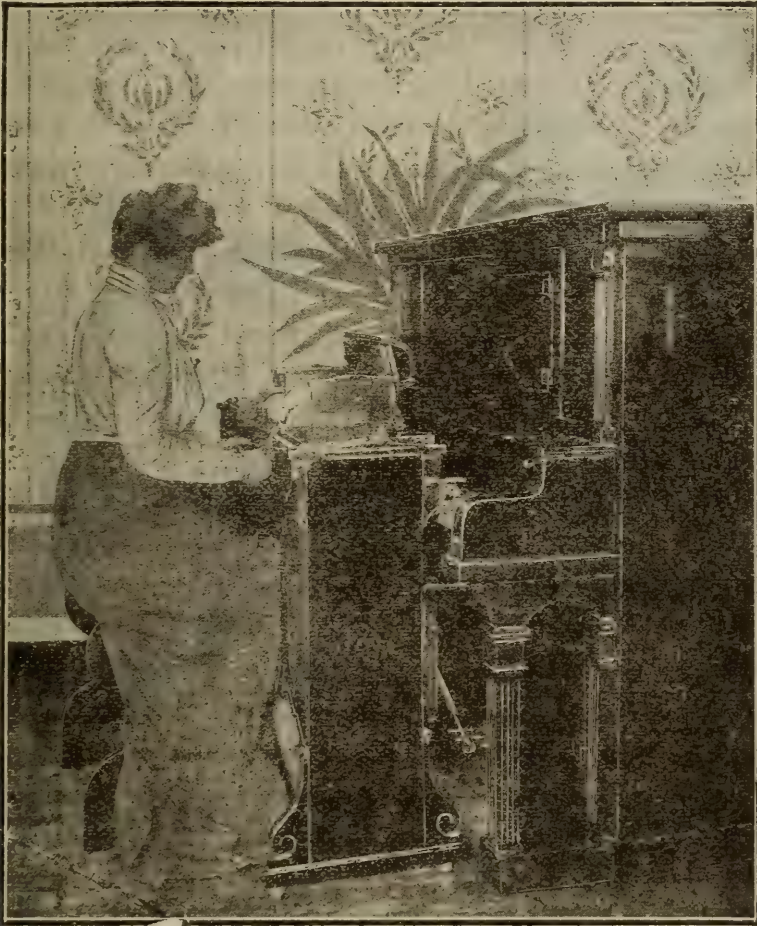
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ceeded to the worth of a million of money, and he had sat in Parliament, known the greatest grief that can befall a man, lived as he would with none to say him nay, produced such a master-story as must live as long as the French in which it was written and the English into which it was translated, and thereby approved himself the best Voltairean bred in England before the coming of Benjamin Disraeli." Beckford looked calmly on the scene: "The walls and Gothic tabernacle above the entrance, rising from the level turf and preserving a neat straw color, appear as fresh as if built within the present century." The letter is dated 1780. "We entered a spacious cloister, forming an oblong quadrangle, which incloses the sacred earth of Jerusalem, conveyed hither about the period of the Crusades, the days of Pisanese prosperity. The holy mould produces a rampant crop of weeds, but none are permitted to spring from the pavement, which is entirely composed of tombs with slabs, smoothly laid and covered with monumental inscriptions. Ranges of slender pillars, formed of the whitest marble and glistening in the sun, support the arcade of the cloister, which is carved with innumerable stars and roses, partly Gothic and partly Saracenic. Strange paintings of hell and the devil, mostly taken from Dante's rhapsodies, cover the walls of these fantastic galleries. . . . Beneath, along the base of the columns, are placed, to my no small surprise, rows of pagan sarcophagi . . . I was quite seized by the strangeness of the place, and paced fifty times round and round the cloisters, discovering at every time some odd novelty. . . . The place is neither sad nor solemn. The arches are airy, the pillars light; and there is so much caprice, such an exotic look in the whole scene, that without any violent effort of fancy one might imagine one's self in fairyland. Every object is new, every ornament original; the mixture of antique sarcophagi with Gothic sepulchres completes the vagaries of the prospect, to which, one day or other, I think of returning, to hear visionary music and commune with

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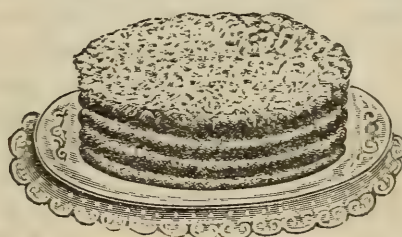
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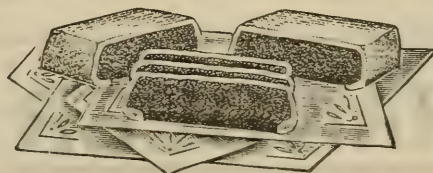
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sprites, for I shall never find in the whole universe besides so whimsical a theatre." Beckford alludes in this description to other frescos, as "The Last Judgment," "Hell." There are also scenes in the life of the Saviour.

We know that Liszt was influenced more than once by painting or sculpture to translate the subject into tones. He wrote: "Raphael and Michael Angelo helped me to understand Mozart and Beethoven. I found the explanation of Allegri, Marcello, Palestrina, in John of Pisa, Fra Beato, and Francia. Titian and Rossini appeared to me as stars of the same refraction. The Colosseum and the Campo Santo are not so far from the Heroic Symphony and the Requiem. Dante has found artistic expression in Orcagna and Michael Angelo. Some day perhaps he will find a Beethoven of the future." Thus we find the origin of two little piano pieces,— "Sposalizio," inspired by the picture of Raphael; "Il Penseroso," by the Medicean statue of Giuliano, Duke of Nemours. The symphonic poem, "The Battle of the Huns," was suggested by Kaulbach's picture; the "March of the Three Kings" in "Christus," by a picture in the Cologne Cathedral; the "Seven Sacraments," by Overbeck's cycle of paintings.

\*  
\* \*

The first sketch of "The Dance of Death" was made at Pisa in 1839. It was developed at Weimar about 1849, when the work was orchestrated. There was a revision in 1859, but it was not known to the public until the season of 1864-65, when it was played from manuscript by von Bülow, to whom the piece was dedicated. Liszt wrote to von Bülow, Nov. 12, 1864: "As for 'The Dance of Death,' I cannot let it be published until I have heard you play it. Allow me, then, my very dear friend, a delay which I hope will not be longer than six months. Then you will tell me positively whether you think I can risk the publication of such a monstrosity! Meanwhile thank Siegel for his brave intentions." He wrote again to von Bülow, April 28, 1865: "Siegel has answered me. He says that the arrangement of 'The Dance of Death' for two pianos has already been published. I had wholly forgotten that I wrote it at Weimar. And so the one I sent you from here [Rome] is superfluous, and the only thing to do

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is to publish the piano solo. I regret keenly that this unfortunate little work caused you unpleasantness at Hamburg and the Hague. Fortunately you have strong shoulders and can tranquilly keep on burying a certain number of the moribund and the dead with 'The Dance of Death.' You remember that I had grave doubts about the effect of this piece on the public which plumes itself on its stubbornness, and so I warned you against putting it on your programs; but since you have heroically made the venture, and Wagner and Cornelius were pleased, I am wholly satisfied."

Liszt was curiously anxious about the piece in 1864. He wrote von Bülow that he did not understand how any publisher, "living or wishing to live," could be persuaded to publish it. He wrote again from Rome, December 9: "As for the 'Danse Macabre,' I think, for the sake of clearness, the title should be lengthened by adding these words: 'Paraphrase de la Danse des Morts. Dies irae.' I told you lately that I had written Siegel in answer to his demand for a second edition of the 'Danse Macabre' for piano solo. I'll willingly write some pages of notes necessary for this, when he returns the score; and, when I send them to him, I shall add the dedication, which should be on a *separate page*. You are too 'separate' a man to have your name mixed up with the title. . . . The idea of producing the 'Danse Macabre' for the first time at Bâle is eminently judicious. If there should be a fiasco, we can attribute it to Holbein, who has corrupted the public taste. Then we can begin again somewhere else,— at Paris, if you like."

Bülow's fondness for the piece was not merely for a season. In 1872 he proposed that he should play it in a concert at Weimar devoted to Liszt's works and led by the composer. In an article dated by him "Birmingham, England, Nov. 26, 1878," and published in the *Signale* (Leipsic), he speaks of concerts in London and one given at the Music Academy for the Blind at Upper Norwood, and dwells upon a brilliant performance by Hartvigson\* of Liszt's "Dance of Death" for piano and orchestra, "Variations on the old 'Dies irae' as it is still sung in all the churches of France." He also speaks of the "stormy applause," and

\*Frits Hartvigson, born in 1841 at Grenaa (Jutland), studied the piano with von Bülow and composition with Gade. He settled in London in 1864. He was made court pianist to the Princess of Wales, and he taught in various schools. From 1873 to 1875 he lived in St. Petersburg. A nervous affection of the left arm prevented him from playing in public from 1879 to 1888.

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how he himself was not so successful when he played the "dangerous" work some years before at Hamburg and the Hague; yet he rejoices that another has been more fortunate in bringing honor to Liszt.

Liszt himself did not hear the piece until he attended the Music Festival at Antwerp in May, 1881. The pianist was Zarembski.\* He wrote in 1882 to his pupil, Martha Remmert: "Enclosed are the various readings to my 'Dance of Death.' I noted them down after hearing the piece last May for the first time with orchestra at the Antwerp Musical Festival (played by Zarembski in a masterly way). The brief alterations are easy to insert into the instrumental parts, for they apply only to the horns, and consist in the addition of seven measures. The rest are pauses in the orchestra while the piano solo continues. All is accurately indicated in the enclosed copy, so that, should the publisher Siegel feel disposed to add a complementary sheet to the score, it might be easily printed from this copy." The alterations in this variation — "The Chase" — did not appear in print.

The "Dance of Death" has been played of late years by d'Albert, Reisenauer, Stavenhagen.

In 1898 I received from Denver, Col., a letter from Mr. Edouard Hesselberg, a graduate of the Conservatory of Music, Moscow, who had read that Mr. Siloti would play at New York, March 18 and 19, Liszt's "Dance of Death" for the first time in this country. Mr. Hesselberg said: "It was performed by me twice since I came to America, the first time in Chicago, about four years ago, with von Bülow's orchestra, Fritz Scheel conductor, and about two years ago in Philadelphia, at the Academy of Music with the Grand Opera Orchestra, Gustav Hinrichs conductor."

We have seen that, as Reimann says, Liszt's work has nothing in common with Saint-Saëns's "Danse Macabre," "that clever cemetery-farce," inspired by a poem of Cazalis. Nor is it of kin to Georg Riemschneider's "Todtentanz" (performed at a Boston Symphony Concert, March 4, 1893), for this latter piece is an illustration of a ballad by Goethe. Richard Pohl claims that Liszt's music was inspired by Hans

\* Jules de Zarembski (born in Russia in 1854, died at Schitomir, his birthplace, in 1885) was a pupil of Dachs and Liszt, and in 1879 he succeeded Louis Brassin as piano teacher at the Brussels Conservatory. He married Johanna Wenzel, to whom Liszt wrote in 1872 this letter: "In reply to your friendly lines, I beg of you earnestly no longer to think of having the barbarous operation performed on your fingers. Rather all your life long play every octave and chord wrong than commit such a mad attack upon your hands."

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Holbein's "Dance of Death," and that each one of the variations characterizes one of Holbein's figures,—the serious man, the frivolous youth, the mocking sceptic, the praying monk, the tender maiden. Possibly the idea of this inspiration was derived from the jest of Liszt quoted above. Georges Kastner, in his "Danse des Morts," a monument of varied learning, insists that only in France, Germany, Switzerland, and England is found the painted or sculptured dance. "Other nations, as Italy and Spain, have none to show. Nevertheless, I believe that some such representations exist in these two countries. When the interior of the sombre monasteries will be opened, for they are still peopled with monks, whose severe rules keep away strangers, or at least prevent the exposure to them of the marvels so jealously guarded, then certain Dances of Death hitherto unknown will surely be discovered. Spain especially should furnish some: she loves sinister pages which bare the hideous side of humanity; she delights in fierce, terrible subjects." Then he mentions incidentally Orcagna's fresco at Pisa, and compares a detail of it with one in a marble allegorical group at St. Peter the martyr's in Naples.

Liszt's variations are founded on the *cantus firmus*, "Dies irae," which has fascinated musicians of orchestral imagination from Berlioz to Loeffler. The piano with drums begins a bizarre motive *ostinato*, and the chant is proclaimed by clarinets, bassoons, trombones, tuba, violas, 'cellos, and double-basses. A short cadenza for the piano is followed by a repetition of this theme. The introduction is regarded by Reimann as an illustration of the verse that frequently occurs in the old Dances of Death, and may be found in part on old New England tombstones. The lines may thus be Englished:—

So here lie all our bones; and to us both great and small come dancing! As you are now, so once were we; as we are now, so shall you be!"

The piano plays the *Dies irae cantus* as a theme. Variation I. is divided between orchestra and piano. In Variation II. the theme is given to the left hand of the pianist, strengthened by strings *pizzicato*, and there is a horn solo. In Variation III. the theme occurs both in piano and in accompaniment. Variation IV. starts with canonic treatment for piano solo. There is a long cadenza, which leads to gentle passages in B major, and there is a clarinet solo. (This cadenza and the rest of the variation

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may be omitted.) The music waxes stormy, and Variation V. is in a quick *fugato*, at first for piano solo. It passes into a species of dance rhythm. The preceding passages of tenderness in B major now appear *fortissimo*. Episodes follow, which finally lead to a cadenza for the piano. The final section is composed chiefly of lively variations of the theme.

The work is scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, kettle-drums, cymbals, triangle, gong, strings, and piano. The gong enters with the sixth measure before the final chord.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." HECTOR BERLIOZ.

(Born at La Côte Saint-Andre, Dec. 11, 1803; died at Paris, March 9, 1869.)

The romantic Berlioz, who was especially romantic in statements of fact, tells us in his Memoirs that he wrote the Ballet of Sylphs in Vienna. "I have said when and how I wrote in one night, also in Vienna, the march on Rákóczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German*. Patriotism! Fetishism! Cretinism!"

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Having now, my good Mephistophilis,  
Passed with delight the stately town of Trier,  
Environed round with airy mountain-tops,  
With walls of flint, and deep entrenched lakes,  
Not to be won by any conquering prince;  
From Paris next, coasting the realm of France,  
We saw the river Maine fall into Rhine,  
Whose banks are set with groves of fruitful vines;  
Then up to Naples, rich Campania,  
Whose buildings fair and gorgeous to the eye,  
The streets straight forth, and paved with finest brick;  
Quarter the town in four equivalents.  
There saw we learned Maro's golden tomb,  
The way he cut, an English mile in length,  
Thorough a rock of stone in one night's space;  
From thence to Venice, Padua, and the rest,  
In one of which a sumptuous temple stands,  
That threatens the stars with her aspiring top.  
Thus hitherto has Faustus spent his time:  
But tell me, now, what resting place is this?  
Hast thou, as erst I did command,  
Conducted me within the walls of Rome?

The Minuet of Will-o'-the-Wisps is an instrumental serenade given by command of the Fiend under the window of Margaret.

The Ballet of Sylphs is a short movement during which sylphs dance away through the air, after they have sung, in obedience to Mephistopheles, the beauty of Margaret to Faust, asleep on the banks of the Elbe.

In the first act of Berlioz's dramatic legend Faust is alone on a Hungarian plain at sunrise. He rejoices in the spring, and as, in love with solitude, he is glad to be far from the crowd and human strife, he hears vaguely fragments of the fanfare in the Rákóczy March. Peasants dance

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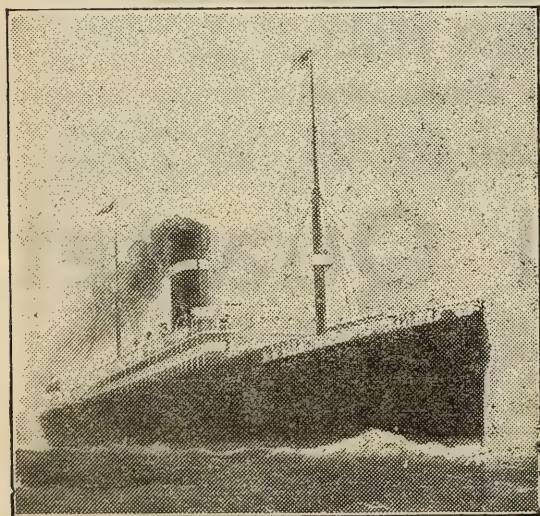
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and sing. And then an army advances, "the sons of the Danube." "Every heart trembles at their song of triumph: mine alone remains cold, insensible to glory."

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune." The description of the reception of the march by the Hungarians is well-known (*Mémoires de Hector Berlioz*, II., pp. 210-213).

\* \* \*

Akos László gives this account of the origin of the Rákóczy March:—  
When Prince Franz Rákóczy II. (1676-1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.



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The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

\* \*

"The Damnation of Faust" was given for the first time at the Opéra-Comique, Paris, Dec. 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, Feb. 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmert, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, Feb. 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

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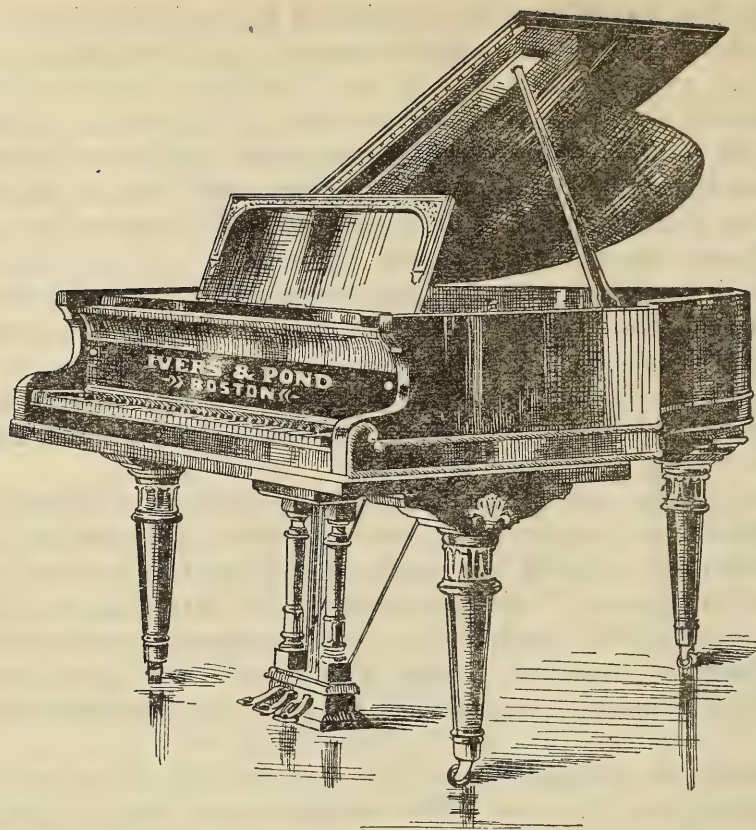
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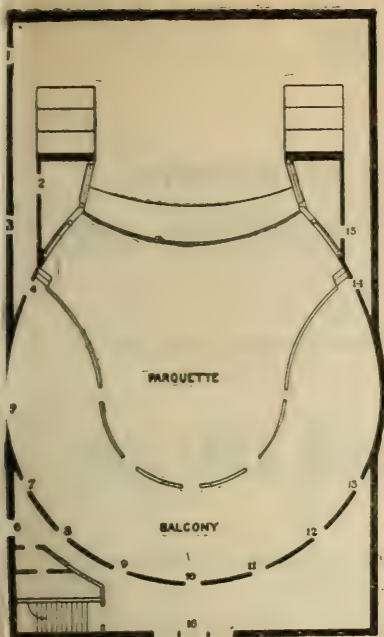
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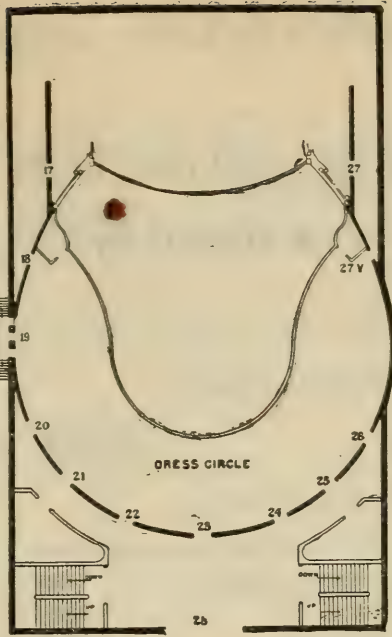
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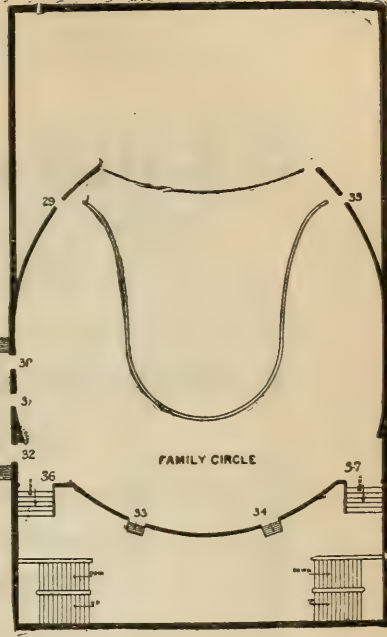




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## PROGRAMME

OF THE

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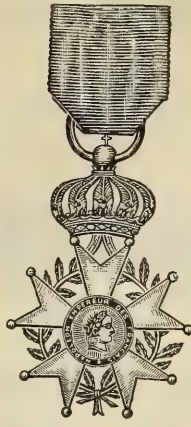
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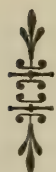
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Mr. WILHELM GERICKE, Conductor.

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THIRD CONCERT,  
WEDNESDAY EVENING, JANUARY 22,  
AT 7.45 SHARP.

---

## PROGRAMME.

Beethoven . . . Overture, "The Dedication of the House"

Schubert . . . Unfinished Symphony in B minor  
I. Allegro moderato  
II. Andante con moto

Saint-Saens . . . Concerto for Pianoforte, No. 2, in G minor, Op. 22  
I. Andante sostenuto (G minor)  
II. Allegretto scherzando (E-flat major)  
III. Presto (G minor)

Edward MacDowell . . . Last Movement from Orchestral Suite in E  
minor, No. 2, "Indian," Op. 48  
V. Village Festival: Swift and light

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There will be an intermission of ten minutes after the Symphony.

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OVERTURE TO "THE DEDICATION OF THE HOUSE," OPUS 124.  
LUDWIG VAN BEETHOVEN.

(Baptized at Bonn, Dec. 17, 1770, born there probably December 16; died at Vienna, March 26, 1827.)

Carl Meisl wrote a *Festspiel*, which he also described as a *Gelegenheitsstück* for the opening of the Josephstädter Theatre in Vienna, Oct. 3, 1822. He introduced as characters Apollo, Thespis, the Dance, Comedy, Satire, Farce, Parody, Melodrama, Priests, Young Men and Maidens. Zeus, God, and the Emperor were alike entreated for favor, and the apotheosis was to the honor of the Emperor ("Grosses Tableau").

Beethoven summered that year at Baden, and he was asked to write music for the play. He wrote this overture and a chorus in B-flat, "*Wo sich die Pulse.*" He rearranged the rest of the music from his music for Kotzebue's "The Ruins of Athens," performed at Budapest in 1812. Walking one day, September 2, with Schindler, he noted two themes for the *Allegro* of an overture to this dull show-piece of Meisl. One theme was for free development and one for fugal treatment. Schindler advised him to take the latter, for it might be worked out in the style of Handel, for whom Beethoven had a limitless admiration. Beethoven chose the fugal form, and, as Nottebohm claims, the *Allegro* is now joined to an introduction with which it originally had nothing to do. The overture was composed after the chorus. The sketch-book in which the *Allegro* occurs also contains sketches of Sonata 111, the *Agnus Dei* of the *Missa Solemnis*, and a song, *Der Kuss*. The overture is also known as "Overture in Handel's Manner." The introduction is of a stately character. The trombones are used in an unusual way, for, with a few exceptions, they enter by themselves or in combination with trumpets and kettle-drums as a separate band which interrupts occasionally the march of the main orchestra. Then they disappear for the rest of the overture, as the boy Xury is dropped

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from "Robinson Crusoe," and is not again mentioned. The *Allegro* is long and a working-out of the Handelian theme, with many of the devices loved by that master, as the persistent appearing of the theme, especially in the peroration.

UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." He closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the symphony in B minor, No. 8 (Oct. 30, 1822). He finished the *Allegro* and the *Andante*, and he wrote nine measures of the *Scherzo*. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the "Gesellschaft der Musikfreunde." He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He (Anselm) has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition (see "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165).

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Ober-Andritz, where the old and tired Anselm, in a little, hidden, one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked



with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be exceedingly appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "*Symphonie in H moll*," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschafts concert, Dec. 17, 1865, under Herbeck's direction. The program was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*

Symphonie in B minor . . . . . *Schubert*

1. Allegro
  2. Andante
  3. Presto vivace, D major
- } (MS. First time.)

Old German Songs, unaccompanied

1. Liebesklage
  2. Järgerglück
- } . . . . . *Herbeck*  
(First time.)

Symphony in A . . . . . *Mendelssohn*

What was this "*Presto vivace*, D major," put on the program as the third movement of the "Unfinished" Symphony? There are only nine measures of the *Scherzo*, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable *Kapellmeister*-

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*musik*"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867. The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, Feb. 26, 1868.

\* \* \*

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "*Philosophen-Scherzo*," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The *Finale* is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, Dec. 8, 1892.

MR. HAROLD BAUER was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself his pupil. In 1893 Mr. Bauer made his *début* as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given many concerts in Germany, Spain, the Netherlands, Austria, Sweden. His first appearance in the United States was at Boston, Dec. 1, 1900, when he played, at a Symphony Concert, Brahms's Concerto in D minor.

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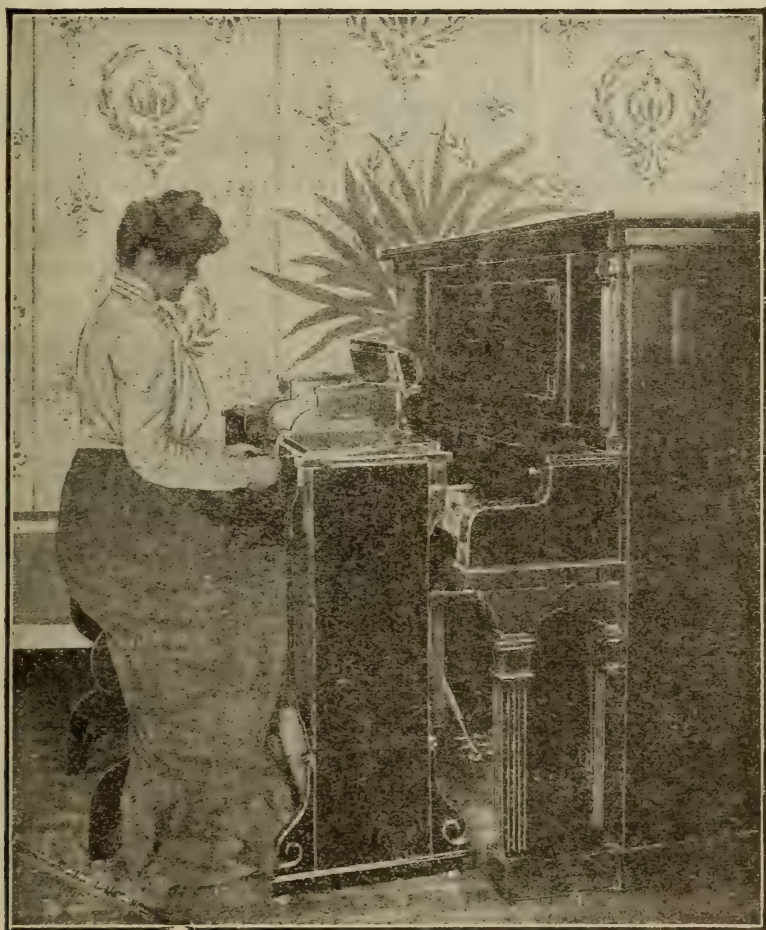
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CONCERTO FOR PIANOFORTE, NO. 2, IN G MINOR, OPUS 22.

CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living in Paris.)

This concerto was first played by the composer at the Cirque d'Hiver, Paris, Dec. 13, 1868, and at a Conservatory Concert Dec. 19, 1869. It was played by Mr. B. J. Lang at a Philharmonic Concert, New York, Dec. 9, 1876. The following analysis is by Mr. W. F. Apthorp.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianofortes to deal a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the

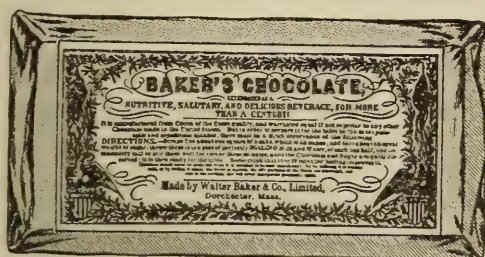
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whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before ; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj ; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2 ; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone ; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.



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The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 2-18 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2



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horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Villers, *née* de Haber.

ORCHESTRAL SUITE IN E MINOR, NO. 2, "INDIAN," OPUS 48.

EDWARD MACDOWELL.

(Born at New York, Dec. 18, 1861; now living in New York.)

This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, Jan. 23, 1896. It was first played in Boston at these concerts Feb. 1, 1896. The second performance was on Dec. 4, 1897. It was played in London under Mr. Henry J. Wood, Oct. 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur."

There is a note by way of preface. "The thematic material of this work," says the composer, "has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War-Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

- (1) First theme, Iroquois. There is also a small Chippewa theme.
  - (2) Iowa love song.
  - (3) A well-known song among tribes of the Atlantic coast. There is a Dakota theme, and there are characteristic features of the Iroquois scalp dance.
  - (4) Kiowa (woman's song of mourning for her absent son).
- 



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(5) Women's dance, war song, both Iroquois.

\* \* \*

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Henry E. Krehbiel, John C. Fillmore, Miss Alice C. Fletcher, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accom-

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## *The Musical Record and Review*

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pany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the big drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For



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the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the key-note, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70-138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear

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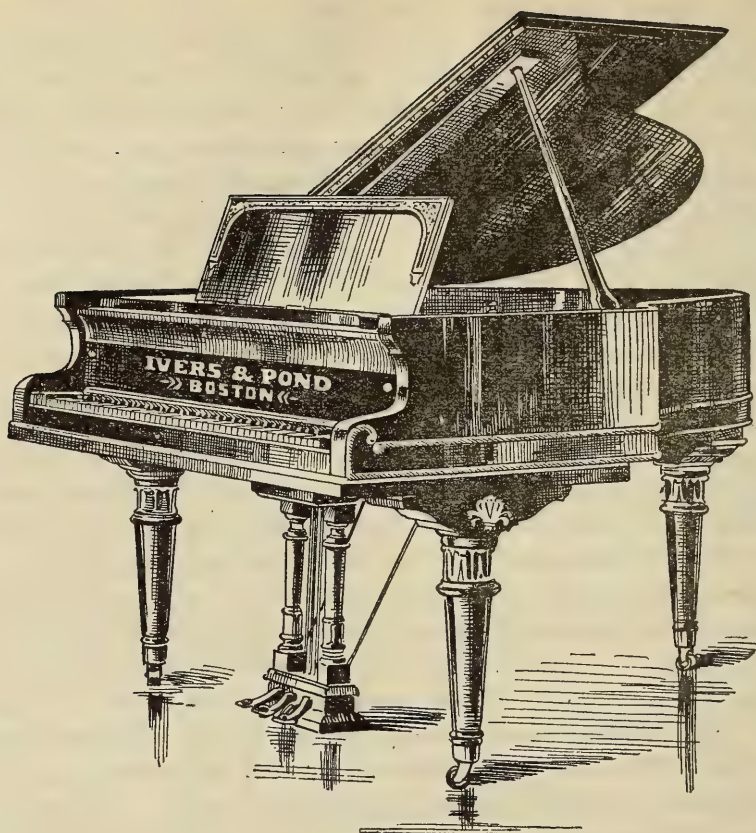
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a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of extinguishing the music concealed within the noise,—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm, within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

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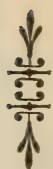
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### PROGRAMME.

Mendelssohn - - - - - Overture, "Athalie"

Franz Liszt - - - Concerto Pathetique for Piano and Orchestra  
(Arranged and orchestrated by RICHARD BURMEISTER from the  
original version for two pianos.)  
Allegro. Andante sostenuto. Allegro.

Louis Spohr . . . Concerto for Violin, No. 8, in A minor, "Scena  
cantante," Op. 47

I. Allegro molto (A minor)	-	-	-	-	-	4-4
II. Adagio (F major)	-	-	-	-	-	3-4
III. Allegro moderato (A minor)	-	-	-	-	-	4-4

Tschaikowsky - Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio.	
Allegro non troppo.	
II. Allegro con grazia.	
III. Allegro molto vivace.	
IV. Finale: Adagio lamentoso.	

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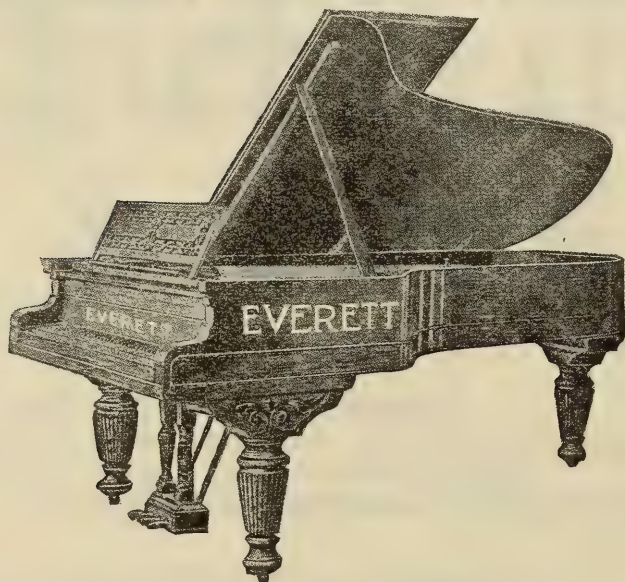
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## OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone" was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Ædipus Coloneus," and "Athalie." The music to "Midsummer Night's Dream" and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 8. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously." (Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as

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Frederick William might command. His salary was 1,000 thalers, and he might live where he pleased. "Athalie" was finally performed at Charlottenburg, Nov. 30, 1845. It was afterward given in Berlin. The overture was written some time in 1844-45. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time, found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows:—

#### PART I.

Grand Symphony No. 4, in B-flat major . . . . . *Beethoven*  
 Grand Concerto for the Violin, No. 24 . . . . . *Viotti*  
 Performed by CAMILLA URSO.  
 Notturmo from Melodrama, "Midsummer Night's Dream" (by request) . . . *Mendelssohn*

#### PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*  
 (Posthumous work. First time.)  
 Grand Solo for the Flute on Themes from "La Fille du Régiment" . . . *Briccialdi*  
 Performed by CARL ZERRAHN.  
 Grand Fantasia on Themes from "Don Giovanni," for Piano . . . . . *Thalberg*  
 Performed by ALFRED JAELL.  
 Souvenir de Haydn, Fantasia on the Air "Gott erhalte Franz den  
 Kaiser," for Violin . . . . . *Léonard*  
 Performed by CAMILLA URSO.  
 Grand Overture, "Merry Wives of Windsor" . . . . . *Otto Nicolai*  
 (First time.)

\*

\* \*

Racine's "Esther" was sung and acted in 1689 by the young school-girls of Saint-Cyr, and the music was by Moreau. The *Mercure de France* said at the time: "There are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in convents." Racine had turned the young women into excellent play-actresses:



it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836), Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the Odéon, June 28, 1867. Stage music was written also by Schulz (1775); Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr (1822), and Russ (about 1830).

Handel's oratorio "Athalie" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in "The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.—One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in

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Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5s. a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fiddlers, they went to Abbingdon." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some, that Handel refused the diploma of a Doctor of Music in these words: "Vat de dyfil I trow my money away for dat wich de blockhead wish? I no want."

RICHARD BURMEISTER, pianist, composer, arranger, was born at Hamburg, Dec. 7, 1860. He studied with Mehrkens and later with Liszt. After a series of concert tours he taught at the Hamburg Conservatory (1884). In 1885 he became the director of the piano department at the Peabody Institute, Baltimore; and there he remained for twelve years. He then made his home in New York. His chief works are a piano concerto, a symphonic poem,—“Die Jagd nach dem Glück,”—songs, and piano pieces. He rescored Chopin's Concerto in F minor; and his version was produced at a Symphony Concert, with him as pianist, March

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20, 1897. His first appearance at these concerts was on Jan. 3, 1891, when he played his own concerto.

CONCERTO PATHÉTIQUE FOR PIANO AND ORCHESTRA. LISZT-BURMEISTER.

Liszt's "Concerto Pathétique" has undergone strange transformations. The piece was written originally for piano solo, at Eilsen, in 1850. It was in one movement. It was entitled "Grosses Konzert-Solo," and it was dedicated to Adolf Henselt. Liszt arranged this piece in 1865 for two pianos, and he then named it "Concert Pathétique." Von Bülow revised this, and made additions in 1877; and this piece for two pianos was played for the first time at a meeting of the Tonkünstler Versammlung held that year at Hannover. The players were Liszt and a former pupil, Ingeborg Starck-von Bronsart.

Eduard Reuss (born at New York in 1851 and afterward teacher at Carlsruhe and Dresden and director of the Wiesbaden Conservatory), a pupil of Liszt, began in the early eighties to arrange the work for piano and orchestra. Liszt wrote to him from Rome, Nov. 4, 1885, as follows:—

"*My dear Friend*,— Thanks and praise for your *capital* orchestral arrangement of the 'Concerto Pathétique.' It appears to me effective, well proportioned, and done with a refined and due understanding of it, I had but little to alter in it; but some additions to the original are desirable, in order to allow full scope to the piano *virtuoso*. Hence, in different places, there are altogether somewhere about fifty to sixty measures which I add to your manuscript. The beginning is also to be ten measures sooner, and the ending to conclude with twenty-two bars more. I hear an orchestration of the same 'Concerto Pathétique' spoken of as having been produced at Moscow. I do not know it myself, and after yours there is no use in it. I received in Weimar, almost simultaneously

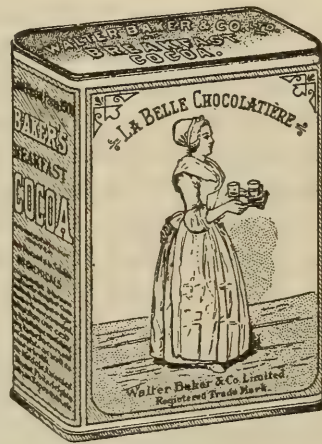
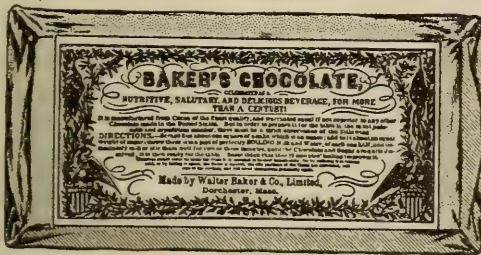
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with yours, a letter from Joseffy in New York, begging me to instrumate the piece. I shall answer him very soon that your score is already completed, and that he is to apply to my friend, Eduard Reuss, if he is disposed to perform the 'Concerto' with orchestra in America. . . .

"Faithfully yours,

"F. LISZT."

A few days later Liszt wrote to Reuss: "This 'Concerto Pathétique' seems to me a *murderous piece*, with which first-rate *virtuosi* can make an effect." And other letters show that he took a lively interest in the publication and in the possible performance.

The version by Reuss was played, with Mr. Joseffy as the pianist, at a Thomas Popular Concert in New York, March 16, 1886.

And now let Mr. Burmeister tell the story of his version and in his own words:—

"In spite of all these arrangements the concerto achieved nowhere a success, and therefore remained almost an unknown composition. The fault lay in the form. Though the concerto contains truly great themes and emotional musical ideas, Liszt had chosen for it such a rhapsodical and whimsical form as to make it an absolutely ineffective concert piece. Mr. Burmeister then, about three years ago, ventured to give it quite a new form. The task was a rather risky one, as some radical changes had to be made and the character of the composition preserved. Some passages changed places, some were necessarily omitted, others were repeated and enlarged. Mr. Burmeister went so far even as to add passages of his own,—the end of the slow movement, a short *fugato* introducing the Finale, etc. The orchestral part afforded the means to develop the themes and enrich the coloring. The work in its new form is nearly restored to the old classical form: *allegro, andante, allegro*. These movements, however, are interconnected, as are the movements in Liszt's E-flat concerto for piano and orchestra. The 'Concerto Pathétique' opens with an energetic *Allegro* theme, which is soon followed by the second theme, marked '*patetico*' by the composer, and first played by the cor anglais and horn. This theme, in minor, is changed at the end of the first movement into the major. It appears in majestic chords, and it is played by all the brass instruments *fortissimo*. The *Andante sostenuto* contains one of the most beautiful and inspired melodies of Liszt, which is played by the muted strings. The Finale is composed of thematic material drawn from the two preceding movements."

Mr. Burmeister's arrangement of the concerto was played for the first time in public, May 2, 1898, at the Seidl Memorial Concert, in Brooklyn, N.Y.

#### CONCERTO FOR VIOLIN, NO. 8, IN A MINOR, OPUS 47 . . LOUIS SPOHR.

(Born at Brunswick on April 5, 1784; died at Cassel on Nov. 22, 1859.)

This composition is entitled "*Concerto nello stilo drammatico*"; it is often known as the "Gesangszene," or "Scena cantante." Spohr wrote it in 1815, on his way to Italy, with an especial view to pleasing the Italian public.

It is in the form of an operatic scena and aria, comprising recitative, cavatina, and cabaletta. It is thus in three connected movements.

The first movement, *Allegro molto* in A minor (4-4 time), opens with a



short orchestral *ritornello*, after which the solo instrument enters upon an extended dramatic recitative. The second movement, *Adagio* in F major (3-4 time),—with an intermezzo in A-flat major (2-4 time),—corresponds to the slow movement of an opera aria; the melodic development, which is quite regular, is almost wholly in the solo part. A short passage of recitative-like *andante* leads over to the finale, *Allegro moderato* in A minor (4-4 time), which corresponds to the *stretto*, or cabaletta of the aria. The orchestra gives out the theme, following it up with some subsidiary passage-work. Then the solo violin enters, and develops the theme, with a new subsidiary and a more *cantabile* second theme in E-flat major (later modulating to other keys) in rondo form, the principal theme appearing at last in A major. There is a short, but brilliant cadenza just before the orchestral coda.

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## ENTR'ACTE. CHRISTMAS MUSIC.

[*Pall Mall Gazette.*]

Christmas-tide is the time of ecclesiastical song. In these modern days, when the concert-room is hushed for the sake of the holiday, the world of Christianity awakes to the music of the time. The Christmas carol is, of course, a thing of historical interest. It practically dates from the gracious story which announces that, through the breaking of the clouds on the first Christmas morning, supernal choirs sang the first "Gloria in Excelsis Deo." Then came the shepherds along, playing the pipes of their land, and in their peasant way hymning (once more, as the legend tells) the event of the time.

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From that time forward it has been the ambition of many to emulate in rival music the supposed chants of that morning. Plain-song is naturally the bearer of the prize in this regard. All the music for the midnight Mass is extraordinarily distinguished by reason of its noble simplicity and its artful artlessness. In some way the old compilers of the music which we now call Gregorian caught the spirit of the wandering shepherds, caught something of the elemental touch of nature, and therewith produced in a perfectly artistic form (though without any sort of contrapuntal achievement) a body of work which, in its own way, has never been surpassed.

It is interesting to note the deliberate manner in which these old musicians built up their effects. One of the chief Antiphons of the Advent season runs, "Rorate cœli desuper; et nubes pluant Justum." The melody to which those wonderful prophesying words are set is full of longing expectancy, and yet is distinguished by considerable restraint. When, however, you come to that magnificent interrogatory, "Quem vidistis, pastores? Annunciate nobis! In terris quis apparuit?" the plain-song writer bursts out into a jubilant phrase in the sixth mode (which is the same as saying the modern scale) which, though innocent enough in form, has a depth of emotion within its melody that may rank it among the most singular of musical utterances.

No doubt, it is this ecclesiastical celebration of the gentle sentiment of Christmas which has produced the manifold carol with which we concerned ourselves at the beginning of this *causerie*. But there is an enormous interval to bridge over between the time when the midnight Mass was a matter of almost compulsory attendance, before Rievaulx and Fountains, and Tintern and Finchale were the ruins that we know them to be now. One may turn aside for the moment to picture the lighted nave, the illuminated choir, the procession of solemn monks, the grave liturgical service carried through with a wealth of gold vesture and embroidered albs, and running through all the solemn songs, jubilant yet restrained, which went to the building up of a service as impressive as any that has been known beyond the days when "Capitolium scandet cum tacita virgine pontifex."

That sort of Christmas carol is of course over, and the modern monastic version as it is heard in the streets of London is not surely worth even



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the trouble of a jest. Nevertheless, there still remains a certain body of music which belongs to the time of the year, and which is worth the consideration of those who like to be guided by the sentiment of the season. It is quite superfluous to name any such works, so well are they known to every man in the street. Nevertheless, for sentimental reasons, it is impossible not to mention the lovely Spanish melody known by the Latin title, "Adeste Fideles," otherwise known in English as "Approach, All ye Faithful." (Perhaps not many readers are aware that the melody is genuinely Spanish, a fact of which we are convinced in the face of two or three rival theories.)

And all this has come down to nothing more than the Christmas waits. In vain Dickens tried to revive some sort of interest in the musical ideas of the season, in vain the Roman Catholic churches of London (and elsewhere) strive to make some sort of revival of the seasonable music which belongs to the time: the old idea is gone, and carol singing has become a thing which belongs to the gutter.

In certain monasteries it is still the custom for the younger members of the community to make a quasi-serenade outside the comfortable resting-places of elder monks. But the world in general has grown too old for that sort of condiment, and to be childlike is nowadays too often confused with the idea of childishness. Such musical thoughts does Christmas bring.

MUSICAL LIFE IN VIENNA TWENTY-FIVE YEARS AGO.

William Beatty-Kingston may have had his weaknesses as writer and man, but he wrote entertaining books. Among them is "Music and Manners," and with this title the author anticipated Mr. Krehbiel, whose book is therefore not the less delightful. Mr. Beatty-Kingston has been charged with flippancy in his account of music and musicians; but this charge came and comes from the mouths of preternaturally solemn Wagnerites, Brahmsites, and other —ites. His sketch of life and manners in Vienna, for instance, is invaluable to any one who studies the influence of surroundings, of the *milieu*, on a composer.

Here is a description of Count Laurencin of Vienna, "who wrote his

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criticisms with a pen dipped, figuratively speaking, in gall and sulphuric acid." The Count was an inveterate, irreconcilable anti-Wagnerian.

"This bitter, but eminently knowledgeable little gentleman may still be alive, although he was pretty old when I last sat beside him during a quartet rehearsal at Joseph Hellmesberger's seventeen years ago." (Laurencin died in 1890. Beatty-Kingston's book was published in 1887.) "If he be, I doubt not that the recent bereavement sustained by musical mankind left him unmoved, save, perhaps, by a sour spasm of rejoicing that he had nothing more to fear from Richard Wagner's productiveness. The critical Count, a natural son of the Emperor Ferdinand, but so indifferently provided for by his august father that he was fain to eke out his slender means with the modest salary paid to him for his contributions to a second-class Viennese newspaper, was so diminutive of stature as almost to belong to the dwarfish category, dark of complexion, with glittering eyes, gleaming teeth, and an angry expression of countenance that by no means belied his disposition. When listening to or discussing Wagner's music, he was apt to foam slightly at the mouth, and to grind his teeth in a highly alarming manner. Under the influence of Mozart or even of Papa Haydn, the ferocity of his look would sometimes abate; but under the most soothing circumstances he was only, as it were, 'lying by for a chance to bite.'"

And here is a sketch of Johannes Brahms.

"My first meeting with the author of the German Requiem took place in the bosom of a singularly unmusical family, endowed by nature, however, with an infinite capacity for hero-worship. Every member of this household, from its head, the erudite, grizzled Herr Doctor — a veritable mine of scholarship and science, but barely able to distinguish *Gott erhalte unsern Kaiser* from *Ach, meine liebe Augustine* (sic) — down to its youngest cadette, a merry, flaxen-haired girl of sixteen, to whom melody and rhythm were inexhaustible sources of perplexity, except in so far as they served to facilitate and even promote the recreation of dancing, regarded Herr Brahms with undisguised admiration, and paid him that sort of reverent homage which lay-folk of a devotional turn, however ignorant of the religious mysteries embodied, so to speak, in an ecclesiastical functionary, are apt to offer up to a high priest or archbishop." Beatty-Kingston names men and women that frequented this house. "Of this intellectually and artistically luminous circle, Johannes Brahms, whenever he joined it, became at once the central point and chief personage, partly in virtue of the prestige earned for him by his indisputable genius, and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority.

"Such an one, when I first met him some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions



differing from his own, curiously blunt of speech and *burschikos*,—a German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness toward people for whom he had the highest regard.

“At one of the W——’s select musical parties I remember an instance of how badly he could behave, even to such a man as Joseph Joachim, a prince of executant art and his intimate personal friend. Joachim had very amiably volunteered to play, and there happened to be no violin music handy except one set of the Beethoven P. F. and Violin Sonatas (that dedicated to Salieri), which was brought by our hostess to the great virtuoso with the request that he would ask Brahms—she had not the courage to do so—to take the pianoforte part. Turning towards Brahms, Joachim smilingly asked, ‘Dear master, will you vouchsafe to play this with me for the amusement of our friends here?’ ‘I am not an accompanist,’ growled Brahms, and, abruptly turning his back on Joachim, strode angrily off into another room. The Hungarian violinist merely shrugged his shoulders and looked around for a volunteer pianist. I may, perhaps, be pardoned for mentioning *en passant* that I had the good fortune to be accepted as Brahms’s substitute, much to my gratification. Nobody except myself seemed the least surprised at the latter’s pettish outburst and *sortie*. To a look of inquiry I was unable to suppress, Joachim replied, ‘It is his way when he is vexed: he means nothing by it.’ And this view of the incident was evidently the one adopted by all present.”

In the chapter about Vienna, Beatty-Kingston describes the theatres of

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that period; the Conservatory building with its frowsy concert-room, in which the seats,—“small, cane-bottomed chairs, mechanically adjusted so close to one another as to be far more suitable for the accommodation of cherubim than of human beings,”—in fact, “all the arrangements of that very abominable old Conservatory, were triumphs of stupidity and discomfort”; he talks of “Pepi” Hellmesberger; of Johann Herbeck, whose “passionate love of music was a continual feast to him,” and who had only one cross, “in common with ninety-nine hundredths of the Emperor-King’s subjects. Herbeck was absolutely, though not irretrievably unborn; and the consciousness of this untoward irregularity in his genetic arrangements preyed upon him incessantly, souring his pleasure in the joys of his art, the admiration of his fellow-musicians, and the ovations frequently offered to him by the great Viennese public”; of Hanslick, Schelle, Liszt, whose “Legend of St. Elizabeth” is “a truly grewsome work”; of Rubinstein, who ruined highly-polished pianos by allowing his cigarettes to burn long corrugated grooves in their surfaces while he was “wrestling with extemporized difficulties of his own imagining”—“at such times, however, when the rosewood is slowly calcining and emitting a pungent scent that, as I have more than once noticed, exercises a painfully depressing influence upon the spirits of the suffering pianoforte’s owner, Rubinstein plays with a passionate vigor, intensity of feeling, and subtlety of interpretation that are peculiarly his own”; of Rubinstein whose “urgent need of ready cash has too often prompted him to turn out crude and slovenly pot-boilers instead of the ripe and ornate work that no composer of the present day can produce in a condition of more perfect finish than he can”; of Goldmark in 1866–67, “at that time a meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble manner.”

Equally entertaining are the chapters on music and musicians of Berlin, Budapest, Rome; and on various forms of exotic music, piano playing (in which he discourses concerning Thalberg, Mendelssohn, Madame Dulcken, Arabella Goddard, de Kontski, Tausig, Brahms,—“To me his playing was always intensely interesting; its inaccuracy and slovenliness vexed my ear; but its descriptiveness, and, still more, its suggestiveness were fruitful in exercise for the intelligence,”—Epstein, Rubinstein, Liszt, Grünfeld, Joseffy, de Pachmann, Emil Bach); and above all the chapter in which he comments on the toleration shown by a German audience in opera or concert toward false intonation.

#### SYMPHONY NO. 6, IN B MINOR, “PATHETIC,” OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5–6, 1893.)

The title “Pathetic” was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera “Iolanthe,” and after he was again at home

he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

\*  
\* \*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's *Life* of his brother is finished—it is now publishing—Kashkin speaks with authority. (I use Rosa Newmarch's English version.)



"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinged throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer. [ED.]

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OF THE

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At 8.15 precisely.

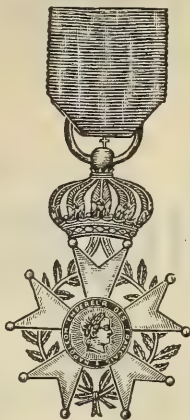
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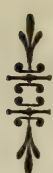
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Fourteenth Season in Brooklyn.

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FOURTH CONCERT,  
MONDAY EVENING, FEBRUARY 17,  
AT 8.15 PRECISELY.

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## PROGRAMME.

Mendelssohn . . . Overture to Racine's "Athalie," Op. 74

Max Bruch . . . Concerto for Violin, No. 1, in G minor, Op. 26

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro moderato (G minor)           | - | - | - | - | 4-4 |
| II. Adagio (E-flat major)               | - | - | - | - | 3-8 |
| III. Finale: Allegro energico (G major) | - | - | - | - | 2-2 |

Tschaikowsky - Symphony No. 6, "Pathetic," in B minor, Op. 74

- |                               |
|-------------------------------|
| I. Adagio.                    |
| Allegro non troppo.           |
| II. Allegro con grazia.       |
| III. Allegro molto vivace.    |
| IV. Finale: Adagio lamentoso. |

Wagner . . . . . Vorspiel to "Die Meistersinger"

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There will be an intermission of ten minutes before the Symphony.



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## OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone" was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Ædipus Coloneus," and "Athalie." The music for "Midsummer Night's Dream," and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 18. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously." (Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) The ingenious W. A. Lampadius remarks: "No one who knows Æschylus' rough and ungainly language and his massive thoughts will wonder that Mendelssohn declined the undertaking." No, Mendelssohn was hardly the man to write music for the sublime tragedies of

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Æschylus. Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as Frederick William might command. His salary was 1,000 thalers, and he might live where he pleased. According to Lampadius, Mendelssohn undertook "gladly" the task of writing music for "Athalie." The choruses written in 1843 were for female voices with piano accompaniment. The overture and the War March of the Priests, for orchestra, were written in 1844. The choruses were rewritten for mixed chorus, and the accompaniments were scored for orchestra in 1845. "Athalie" was performed at Charlottenburg, Nov. 30, 1845, according to contemporaneous music journals, quoted by Mr. Stephen S. Stratton, the latest and the most satisfactory biographer of Mendelssohn. The date Dec. 1, 1845, is given by others. There was a performance afterward in Berlin. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time, found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows:—

PART I.

Grand Symphony No. 4, in B-flat major . . . . .	<i>Beethoven</i>
Grand Concerto for the Violin, No. 24. . . . .	<i>Viotti</i>
Performed by CAMILLA URSO.	

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Notturmo from Melodrama, "Midsummer Night's Dream" (by request) . *Mendelssohn*

PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*  
(Posthumous work. First time.)

Grand Solo for the Flute on Themes from "La Fille du Régiment" . . . *Briccialdi*  
Performed by CARL ZERRAHN.

Grand Fantasia on Themes from "Don Giovanni," for Piano . . . . . *Thalberg*  
Performed by ALFRED JAELL.

Souvenir de Haydn, Fantasia on the Air "Gott erhalte Franz den Kaiser,"  
for Violin . . . . . *Léonard*  
Performed by CAMILLA URSO.

Grand Overture, "Merry Wives of Windsor" . . . . . *Otto Nicolai*  
(First time.)

\*  
\* \*

Camilla Urso (1842-1902) played for the first time in Boston at the Masonic Temple, Oct. 8, 1852. Alfred Jaell (1832-82), a pianist of refinement and elegance, gave concerts in this country during the years 1852-54.

\*  
\* \*

The music of "Athalie" was performed here by Mr. J. C. D. Parker's Club, Jan. 1, 1864, or at least portions of it without orchestra. There were performances by the Cecilia, but the first performance of the complete work with orchestra was by this society, aided by the Boston Orchestral Club, Jan. 27, 1887, when the solo singers were Mrs. F. P. Whitney, Mrs. L. S. Ipsen, Miss H. C. McLain. Mr. Howard Malcolm Ticknor was the reader. Mendelssohn's music was given with Racine's play in French at the Sanders Theatre, Cambridge, Dec. 6, 1897. (The first performance of "Athalie" as a stage play and with the music in London was on June 20, 1900.)

\*  
\* \*

Racine's "Esther" was sung and acted in 1689 by the young school-girls of Saint-Cyr, and the music was by Jean Baptiste Moreau (1656-

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It's a Fownes'  
That's all you  
need to know about  
a glove

1733). The *Mercure de France* said at the time: "Théré are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in convents." Racine had turned the young women into excellent play-actresses: it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836), Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the Odéon, June 28, 1867. Stage music was written also by Schulz (1775) Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr; (1822), and Russ (about 1830).

Handel's oratorio "Athalie" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in "The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.—One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encourage-

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ment, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5s. a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fiddlers, they went to Abbington." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some that Handel refused the diploma of a Doctor of Music, offered by the University, and said: "Vat de dyfil I trow my money away for dat wick de block-head wish? I no want."

CONCERTO IN G MINOR, FOR VIOLIN, OPUS 26 . . . . MAX BRUCH.

(Born at Cologne, Jan. 6, 1838; now living at Friedenau.)

Bruch wrote this violin concerto in 1867 at Koblenz. (He was music director at Koblenz, 1865-67, and court conductor at Sondershausen, 1867-70.) This concerto, his first, was dedicated to Joachim, and played by him during the season of 1867-68 at Cologne. The second was dedicated to Sarasate, who played it at London in 1877, when Bruch conducted the orchestra. The Scottish Fantaisie was written in 1880 and first played by Sarasate. The third concerto, written in 1890, is dedicated to Joachim. These statements were made by Bruch to Marcel Remy in 1898. Bruch then said: "The third concerto is more severe in style than the other two, and it is not yet as widely known. In my opinion the melodic character of my concertos has contributed largely to their success,



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and I think this is recognized by everybody. I value this melodic quality highly, and I strive after it especially, for I love song. I have always studied and I still study the art of singing, the most expressive form of music."

Bruch also said: "I am descended from an old Protestant family. When I was very young, I composed songs, and I collected and arranged folk-tunes of Sweden, Scotland, and other countries, for I am extremely fond of such songs. The tunes of the soil appear to me the most beautiful, the most expressive."

The Concerto in G minor is by all odds the most popular of Bruch's instrumental works. The first movement is in somewhat unusual form, and this is perhaps the reason why the composer calls it a "Vorspiel," or Prelude. "One of the most marked peculiarities of the movement is the introductory phrase, which appears thrice at its beginning and end, without having anything to do with the material of which the movement itself is built." The second movement is a Romanza, in which the solo instrument is almost constantly in the foreground. The Finale is a brilliant march movement in rondo form.

#### SYMPHONY No. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

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Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died

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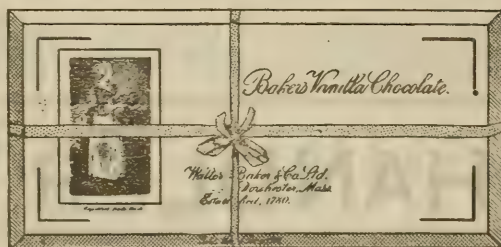
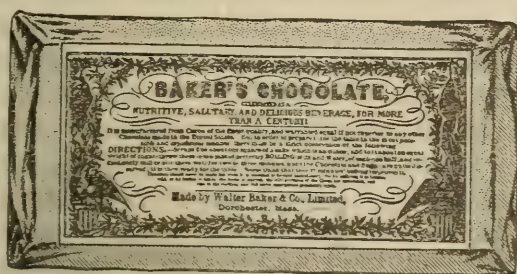
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in the night. Shortly before his departure he was conscious for a few moments.

\* \* \*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's *Life of his brother* is finished — it is now publishing — Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinctured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony,

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer. [Ed.]

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but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

#### OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was

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completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of “Siegfried,” “Tristan,” “Die Walküre,”—and he himself added to these the overture to “Die Meistersinger,” the entrance of the Mastersingers, and Pogner’s address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows :—

PART I.

Prelude to “Die Meistersinger zu Nürnberg” (new) . . . . . *Wagner*  
“Das Grab im Busento,” Ballade for Bass, Male Chorus, and Orchestra . . . . . *Weissheimer*  
Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano . . . . . *Liszt*  
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“O lieb’ so lang du lieben kannst,” Cantata for Mixed Chorus, Solo, and Orchestra, . . . . . *Weissheimer*

PART II.

“Ritter Toggenburg,” Symphony in one movement (five sections) . . . . . *Weissheimer*  
Chorus, “Trocknet nicht” . . . . . *Weissheimer*  
Chorus, “Frühlingslied” . . . . . *Weissheimer*  
The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera “Tannhäuser” . . . . . *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: “Good: ‘Tannhäuser’ overture, then! That’s all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money.” Wagner had proposed to add the prelude and finale of “Tristan” to the prelude to “Die Meistersinger”; but his friends in Leipsic advised the substitution of the overture to “Tannhäuser.” There

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was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

\* \*

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to

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characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure that is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of

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\* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

# HENRY WOLFSOHN

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youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He’s not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

\*  
\*\*

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act.”

Julien Tiersot replies to this: “But, when Wagner began to write this

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music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

\* \* \*

And it is Tiersot who makes these discriminative remarks on the overture as a whole: —

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace



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twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

\*  
\*  
\*

Theodore Thomas's orchestra played this overture in Boston, Dec. 4, 1871, and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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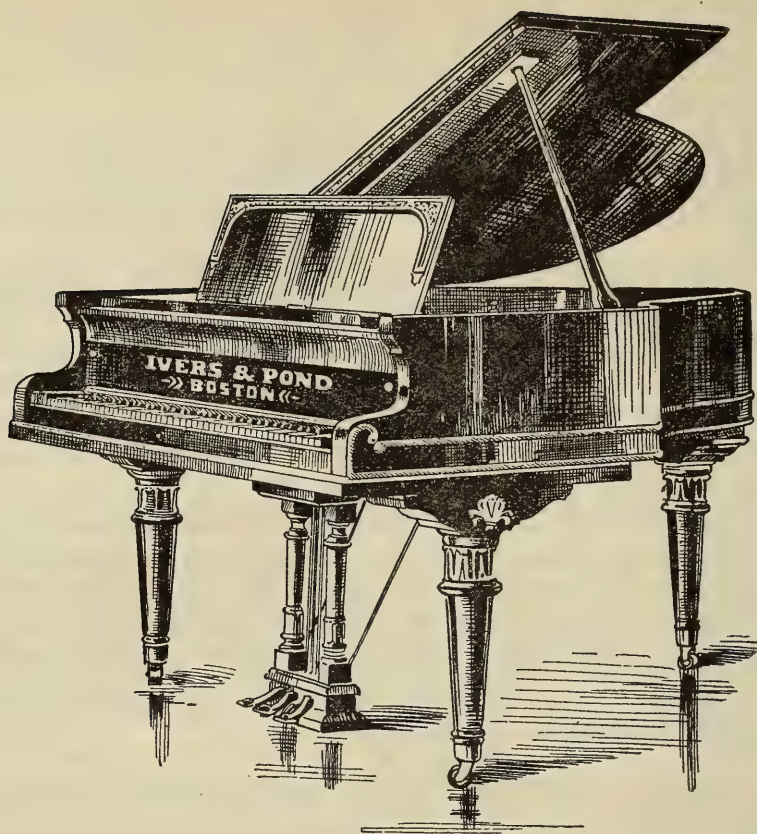
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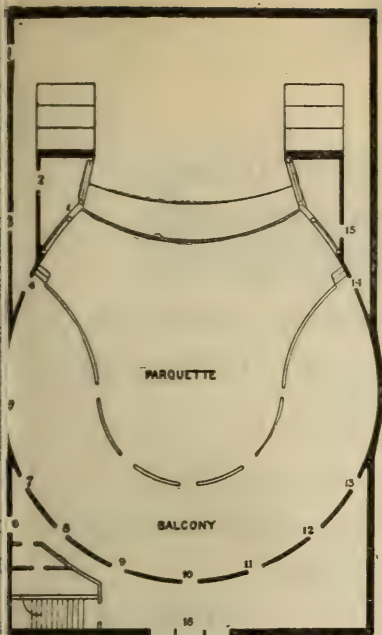
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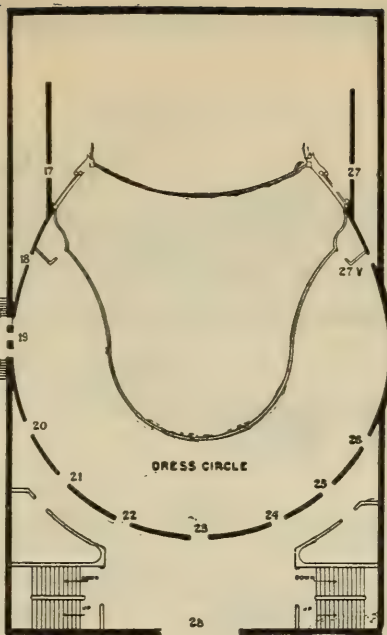
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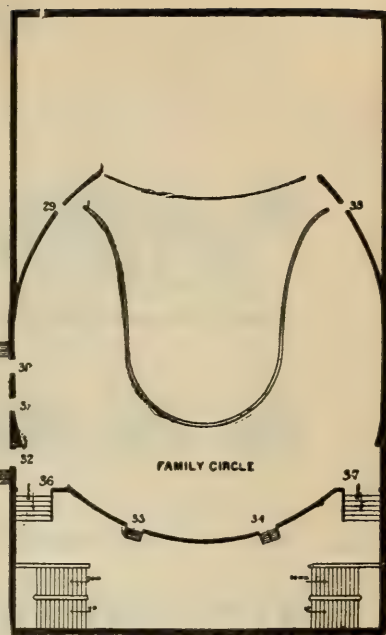




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Twenty-first Season, 1901-1902.

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## PROGRAMME

OF THE

# FOURTH CONCERT

Tuesday Evening, February 18,

At 8.15 precisely.

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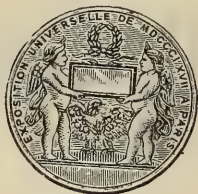
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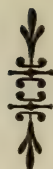
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Twenty-first Season, 1901-1902.

Seventeenth Season in Baltimore.

Mr. WILHELM GERICKE, Conductor.

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## FOURTH CONCERT,

TUESDAY EVENING, FEBRUARY 18,

At 8.15 precisely.

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## PROGRAMME.

Beethoven . . . . Concerto for Violin, in D major, Op. 61

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro, ma non troppo (D major) | - | - | - | - | 4-4 |
| II. Larghetto (G major)             | - | - | - | - | 4-4 |
| III. Rondo (D major)                | - | - | - | - | 6-8 |

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio.  
Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Wagner . . . . . Vorspiel to "Die Meistersinger"

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SOLOIST:

Mr. FRITZ KREISLER.

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There will be an intermission of ten minutes after the Symphony.



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CONCERTO IN D MAJOR, FOR VIOLIN AND ORCHESTRA, OPUS 61.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

Beethoven's violin concerto was performed for the first time by Franz Clement at his concert in the Theater an der Wien, Vienna, Dec. 23, 1806. The composer entitled the work, "Concerto par Clemenza pour Clement, primo Violino e Direttore al Teatro a Vienne, dal L. v. Bthvn., 1806"; but the program announced "a new violin concerto by Mr. Ludwig van Beethoven, played by Mr. Clement." There is a story that the piece was not finished until the last moment, and that Clement played it at sight and without rehearsal. The program included an overture by Méhul, pieces by Mozart, Cherubini, Handel, Clement. J. N. Möser in his review of the concert wrote: "The excellent violinist, Clement, played . . . a violin concerto by Beethoven, which was received with unusual applause on account of its originality and passages of varied beauty. Clement was tumultuously applauded for his indisputable art and agility, his strength and sureness. The violin is his slave. . . . Amateurs agree in their opinion about Beethoven's concerto. Without doubt, it contains many beauties; but, according to them, the continuity is often broken, and the endless repetition of certain vulgar passages easily brings weariness. These music-lovers hold that Beethoven should use his great and acknowledged talents in a more decent way, and give us works like his first two Symphonies, his agreeable Septet in E-flat, his ingenious Quintet in D major, and other early compositions, which will always put him in the first row of composers. It is feared that, if Beethoven pursues this path, he and the public will suffer thereby. Music will soon come to such a pass that he who is not thoroughly acquainted with the rules and the difficulties of the art will find no enjoyment, but, oppressed by a mass of disconnected ideas

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and a continual tumult of instruments which should characterize the introduction, will leave the concert with an unpleasant feeling of weariness. The public, however, was extraordinarily pleased by this concerto and Clement's Fantasie."

\*  
\*  
\*

Franz Clement (1780-1842) was a Viennese violinist who appeared as an infant phenomenon at Vienna in 1789. He astonished the English in 1791-92, when he played in many concerts, among them Haydn's. He played twice before the king at Windsor, and was liberally rewarded. There was only one opinion, shared by musicians and general public, and that was warmest praise. From 1802 till 1811 he was conductor at the Theater an der Wien; later he was concert-master under Weber at Prague, but he returned to the Viennese Theatre for 1818-21. He travelled for several years with the singer Catalani. He wrote for orchestra, piano, and the stage, as well as for the violin. As a virtuoso he was among the first of his period.

Beethoven made an arrangement of his violin concerto for piano and orchestra, and an autograph cadenza with kettle-drums for the first movement is in existence.

## SYMPHONY No. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by

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any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physi-



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cians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

\*  
\* \*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's *Life of his brother* is finished—it is now publishing—Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tintured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer. [ED.]

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Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

ENTR'ACTE.

HEARING COLOR.

Certain of the wonderful reds, yellows, and — worst of all — purples which have flooded forth since the recent mourning has vanished do certainly seem to yell, as well as to make the beholder (like Mark Twain) "want to yell." It is not with this aspect of "color hearing" that we wish to deal (although, indeed, a lengthy tirade on the subject might easily

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be penned), but with that undefinable sixth sense, which certain sensitive art minds profess to possess, of defining sound in terms of color and *vice versa*.

In hard-headed, sceptical England there is no word to describe this sixth sense. The French call it *audition de couleur*, "color hearing," and under this title it is frequently referred to in their journals. That it has rarely received attention in the pages of our own press is due to that ever-present fear of affectedness which is one of our national bugbears. To talk of the grays and blues in a sonata smacks too much of Du Maurier's Cimabue Brownes to please either the man in the street or the inhabitant of drawing-rooms. The fear of ridicule is always strong in the Briton, and of late this fear seems even to have invaded the art world. Yet the connection between sight and hearing is one well worth investigation. The blind, as we know, see with the aid of their ears; and the recently invented "lip reading" enables deaf people to hear with their eyes. The connection between the oral and ocular senses is, however, more distinct than this. In certain brains, color and sound — nay, even form and sound — are linked in a very interesting manner.

The portrayal of music by means of color has received the attention of a number of very keen-witted workers, as well as, alas! of not a few cranks. In Germany and France the thing is an accepted fact among certain of the "advanced" musical circles. At this year's Paris Salon a very remarkable set of paintings of Wagner's music were hung in a conspicuous position. They were admittedly somewhat peculiar productions. To the Philistine eye they resembled either mere meaningless splashes of bright-hued color or statistic charts representing the size and tale of (say) the population of the Cannibal Islands, depicted in Mr. J. Holt Schooling's most graphic manner. The frames were small, but charged with every sky-tint from sunrise to sunset. In some cases the paintings looked like waves of flames or moonlight mists; in others, they resembled oddly shaped mountains and waves. The lines of color were all more or less curved. In no case was there any "subject" in the ordinary acceptance of the word. Each frame had its special title, the majority being taken from the Nibelungen Ring. Is the whole idea nonsense, or is it not? The inquiry, in all fairness, must not be dismissed hastily.

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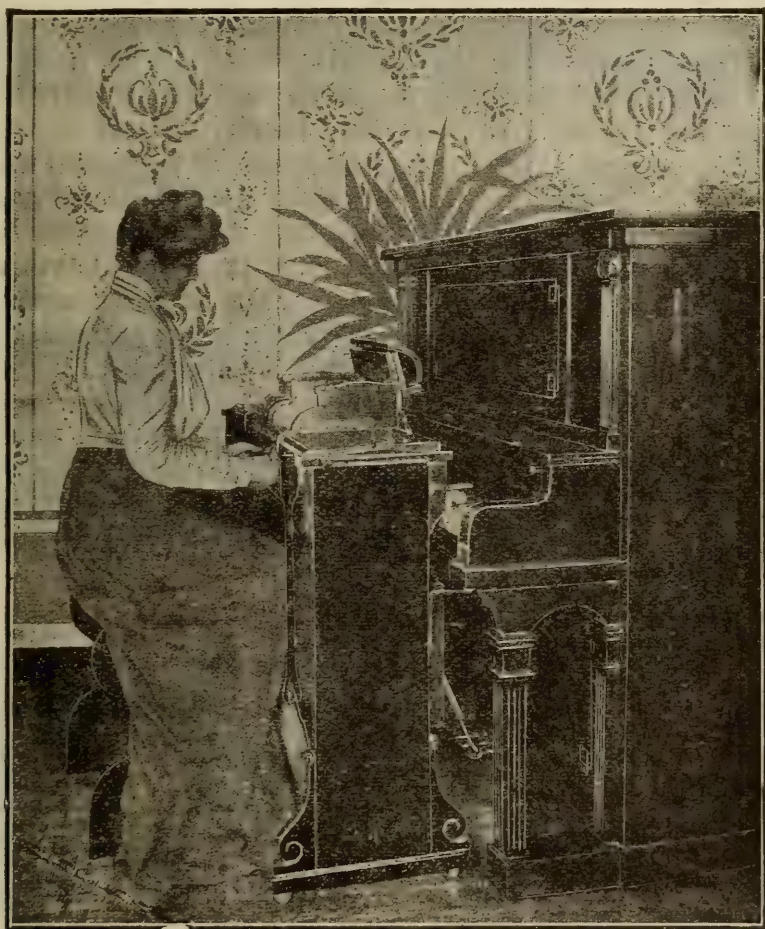
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Enthusiasts tell us that *audition de couleur* is a sense unquestionably possessed by children, before it has been educated out of them. An imaginative child, who was given a paint box, was observed to be producing a series of amazingly meaningless daubs while its mother was playing a Beethoven sonata on the piano. When asked what it was doing, the child replied, "Painting what mother is playing; but there aren't enough paints in my box to do it properly." The testimony, if correct, is far more conclusive than all the ravings of "grown-ups." The said "grown-ups," by the way, agree with the child in this, that the range of colors at present procurable is insufficient to express certain passages of music. They can *feel* the colors which are lacking, they can even see them mentally, but cannot reproduce them on the canvas.

The statement is significant, in that it is usually made by folk whose knowledge of science is *nil*. They are therefore, in all probability, unaware that at each end of the spectrum of the sun's light there exist bands of color which the eye of man is unable to detect, but of whose presence he is none the less sure. These colors may be the very ones which music — and music only — is able to express. Conversely, is it not possible that certain notes which the human ear cannot hear are expressible to the eye? At the top of the scale there are notes so high that the air vibrations are too rapid for the tympanum to assimilate; and at the bottom there are, similarly, some too low. Could the *audition de couleur* enthusiasts not help us out of the difficulty by showing us the notes with the aid of brush and palette? The ear and the eye are both, separately, somewhat imperfect in their functions. Working together, they may possibly be trained to convey to the brain certain sensations which have never reached it before. — *Pall Mall Gazette*.

## OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for

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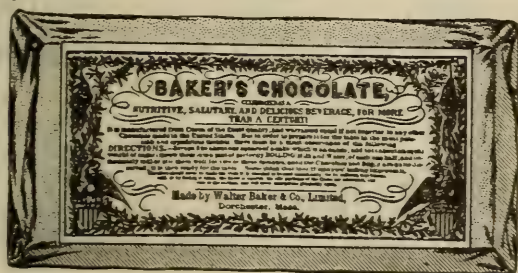
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the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows :—

#### PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . Wagner  
 "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . Weissheimer  
 Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano . . . . . Liszt  
 Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra,  
 Weissheimer

#### PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . Weissheimer



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Overture to the opera "Tannhäuser" . . . . . Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

\* \* \*

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

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This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M $\ddot{u}$ gling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There

\* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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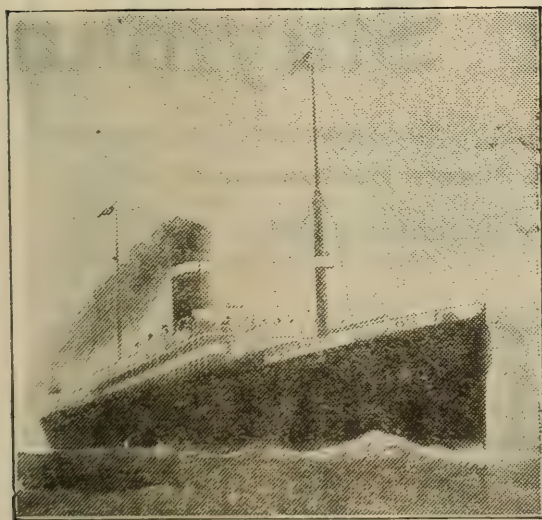


is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure that is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed



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with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

\* \*

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

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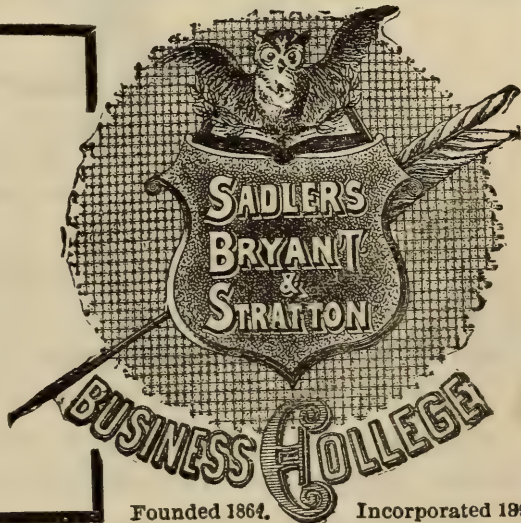
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And it is Tiersot who makes these discriminative remarks on the overture as a whole: —

“Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they de-

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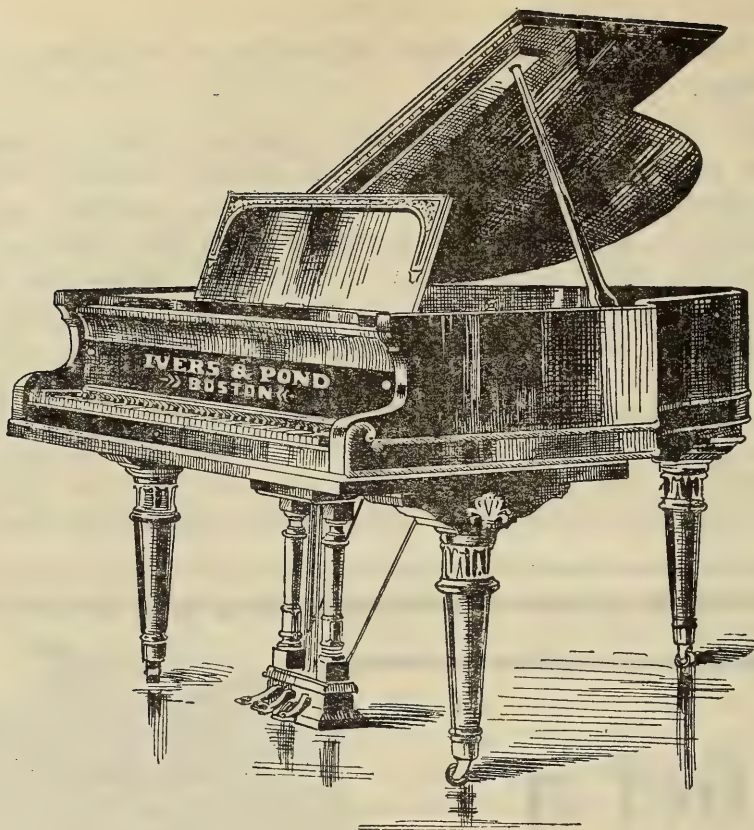
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prive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

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"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

\*  
\* \*

Theodore Thomas's orchestra played this overture in Boston, Dec. 4, 1871, and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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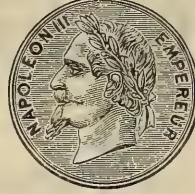
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- III. Finale: Allegro energico (G major) - - - - - 2-2

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Op. 68

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ing in the Country: Allegro ma non troppo (F  
major) - - - - - 2-4
- II. Scene by the Brookside: Andante molto mosso  
(B-flat major) - - - - - 12-8
- III. Merry Meeting of Country Folk: Allegro (F  
major) - - - - - 3-4
- IV. Thunderstorm, Tempest: Allegro (F minor) - - - - - 4-4
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This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, Jan. 23, 1896. It was first played in Boston at these concerts Feb. 1, 1896. The second performance was on Dec. 4, 1897. It was played in London under Mr. Henry J. Wood, Oct. 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur."

There is a note by way of preface. "The thematic material of this work," says the composer, "has been suggested for the most part by melodies of the North American Indians. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War-Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

(1) First theme, Iroquois. There is also a small Chippewa theme.

(2) Iowa love song.

(3) A well-known song among tribes of the Atlantic coast. There is

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a Dakota theme, and there are characteristic features of the Iroquois scalp dance.

(4) Kiowa (woman's song of mourning for her absent son).

(5) Women's dance, war song, both Iroquois.

\*  
\* \*

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Henry E. Krehbiel, John C. Fillmore, Miss Alice C. Fletcher, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the

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Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to

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the ordeal, come to the ordeal, come, come, come.'” Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the “Pathetic” Symphony and the use of the big drum in the “Manfred” Symphony. He might well have cried out with the North American brave: “Do you *understand* what my drums says?”

The whistles or pipes of the Indians were the “mystery whistle,” on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. “In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together.” He sits on a rock near the wigwam, and blows without intermission, “until she accedes to his wishes, and gives him her hand and heart.” Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: “For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband.”

There were one-stopped war whistles, there were flutes of deerskin of

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three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians : "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the key-note, and those savages who have only one note in their music always have



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G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70-138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the be-

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lief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison ; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective : it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song ; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of extinguishing the

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music concealed within the noise,—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval.”

CONCERTO IN G MINOR, FOR VIOLIN, OPUS 26 . . . . MAX BRUCH.

(Born at Cologne, Jan. 6, 1838; now living at Friedenau.)

Bruch wrote this violin concerto in 1867 at Koblenz. (He was music director at Koblenz, 1865–67, and court conductor at Sondershausen, 1867–70.) This concerto, his first, was dedicated to Joachim, and played by him during the season of 1867–68 at Cologne. The second was dedicated to Sarasate, who played it at London in 1877, when Bruch conducted the orchestra. The Scottish Fantaisie was written in 1880 and first played by Sarasate. The third concerto, written in 1890, is dedicated to Joachim. These statements were made by Bruch to Marcel Remy in 1898. Bruch then said: “The third concerto is more severe in style than

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the other two, and it is not yet as widely known. In my opinion the melodic character of my concertos has contributed largely to their success, and I think this is recognized by everybody. I value this melodic quality highly, and I strive after it especially, for I love song. I have always studied and I still study the art of singing, the most expressive form of music."

Bruch also said: "I am descended from an old Protestant family. When I was very young, I composed songs, and I collected and arranged folk-tunes of Sweden, Scotland, and other countries, for I am extremely fond of such songs. The tunes of the soil appear to me the most beautiful, the most expressive."

The Concerto in G minor is by all odds the most popular of Bruch's instrumental works. The first movement is in somewhat unusual form, and this is perhaps the reason why the composer calls it a "Vorspiel," or Prelude. "One of the most marked peculiarities of the movement is the introductory phrase, which appears thrice at its beginning and end, without



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having anything to do with the material of which the movement itself is built." The second movement is a Romanza, in which the solo instrument is almost constantly in the foreground. The Finale is a brilliant march movement in rondo form.

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## ENTR'ACTE.

### CHRISTMAS MUSIC.

[*Pall Mall Gazette.*]

Christmas-tide is the time of ecclesiastical song. In these modern days, when the concert-room is hushed for the sake of the holiday, the world of Christianity awakes to the music of the time. The Christmas carol is, of course, a thing of historical interest. It practically dates from the gracious story which announces that, through the breaking of the clouds on the first Christmas morning, supernal choirs sang the first "Gloria in Excelsis Deo." Then came the shepherds along, playing the pipes of their land, and in their peasant way hymning (once more, as the legend tells) the event of the time.

From that time forward it has been the ambition of many to emulate in rival music the supposed chants of that morning. Plain-song is naturally the bearer of the prize in this regard. All the music for the midnight Mass is extraordinarily distinguished by reason of its noble simplicity and its artful artlessness. In some way the old compilers of the music which we now call Gregorian caught the spirit of the wandering shepherds,

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caught something of the elemental touch of nature, and therewith produced in a perfectly artistic form (though without any sort of contrapuntal achievement) a body of work which, in its own way, has never been surpassed.

It is interesting to note the deliberate manner in which these old musicians built up their effects. One of the chief Antiphons of the Advent season runs, "Rorate cœli desuper; et nubes pluant Justum." The melody to which those wonderful prophesying words are set is full of longing expectancy, and yet is distinguished by considerable restraint. When, however, you come to that magnificent interrogatory, "Quem vidistis, pastores? Annunciate nobis! In terris quis apparuit?" the plain-song writer bursts out into a jubilant phrase in the sixth mode (which is the same as saying the modern scale) which, though innocent enough in form, has a depth of emotion within its melody that may rank it among the most singular of musical utterances.

No doubt, it is this ecclesiastical celebration of the gentle sentiment of Christmas which has produced the manifold carol with which we concerned ourselves at the beginning of this *causerie*. But there is an enormous interval to bridge over between the time when the midnight Mass was a matter of almost compulsory attendance, before Rievaulx and Fountains, and Tintern and Finchale were the ruins that we know them to be now. One may turn aside for the moment to picture the lighted nave, the illuminated choir, the procession of solemn monks, the grave liturgical service carried through with a wealth of gold vesture and embroidered albs, and running through all the solemn songs, jubilant yet restrained, which went



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to the building up of a service as impressive as any that has been known beyond the days when "Capitolium scandet cum tacita virgine pontifex."

That sort of Christmas carol is of course over, and the modern monastic version as it is heard in the streets of London is not surely worth even the trouble of a jest. Nevertheless, there still remains a certain body of music which belongs to the time of the year, and which is worth the consideration of those who like to be guided by the sentiment of the season. It is quite superfluous to name any such works, so well are they known to every man in the street. Nevertheless, for sentimental reasons, it is impossible not to mention the lovely Spanish melody known by the Latin title, "Adeste Fideles," otherwise known in English as "Approach, All ye Faithful." (Perhaps not many readers are aware that the melody is genuinely Spanish, a fact of which we are convinced in the face of two or three rival theories.)

And all this has come down to nothing more than the Christmas waits. In vain Dickens tried to revive some sort of interest in the musical ideas of the season, in vain the Roman Catholic churches of London (and elsewhere) strive to make some sort of revival of the seasonable music which

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belongs to the time: the old idea is gone, and carol singing has become a thing which belongs to the gutter.

In certain monasteries it is still the custom for the younger members of the community to make a quasi-serenade outside the comfortable resting-places of elder monks. But the world in general has grown too old for that sort of condiment, and to be childlike is nowadays too often confused with the idea of childishness. Such musical thoughts does Christmas bring.

## MUSICAL LIFE IN VIENNA TWENTY-FIVE YEARS AGO.

William Beatty-Kingston may have had his weaknesses as writer and man, but he wrote entertaining books. Among them is "Music and Manners," and with this title the author anticipated Mr. Krehbiel, whose book is therefore not the less delightful. Mr. Beatty-Kingston has been charged with flippancy in his account of music and musicians; but this charge came and comes from the mouths of preternaturally solemn Wagnerites, Brahmsites, and other —ites. His sketch of life and manners in Vienna, for instance, is invaluable to any one who studies the influence of surroundings, of the *milieu*, on a composer.

Here is a description of Count Laurencin of Vienna, "who wrote his criticisms with a pen dipped, figuratively speaking, in gall and sulphuric acid." The Count was an inveterate, irreconcilable anti-Wagnerian.

"This bitter, but eminently knowledgeable little gentleman may still be alive, although he was pretty old when I last sat beside him during

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a quartet rehearsal at Joseph Hellmesberger's seventeen years ago." (Laurencin died in 1890. Beatty-Kingston's book was published in 1887.) "If he be, I doubt not that the recent bereavement sustained by musical mankind left him unmoved, save, perhaps, by a sour spasm of rejoicing that he had nothing more to fear from Richard Wagner's productiveness. The critical Count, a natural son of the Emperor Ferdinand, but so indifferently provided for by his august father that he was fain to eke out his slender means with the modest salary paid to him for his contributions to a second-class Viennese newspaper, was so diminutive of stature as almost to belong to the dwarfish category, dark of complexion, with glittering eyes, gleaming teeth, and an angry expression of countenance that by no means belied his disposition. When listening to or discussing Wagner's music, he was apt to foam slightly at the mouth, and to grind his teeth in a highly alarming manner. Under the influence of Mozart or even of Papa Haydn, the ferocity of his look would sometimes abate; but under the most soothing circumstances he was only, as it were, 'lying by for a chance to bite.' "

And here is a sketch of Johannes Brahms.

"My first meeting with the author of the German Requiem took place in the bosom of a singularly unmusical family, endowed by nature, however, with an infinite capacity for hero-worship. Every member of this household, from its head, the erudite, grizzled Herr Doctor — a veritable mine of scholarship and science, but barely able to distinguish *Gott erhalte unsern Kaiser* from *Ach, meine liebe Augustine* (*sic*) — down to its youngest cadette, a merry, flaxen-haired girl of sixteen, to whom melody and rhythm

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were inexhaustible sources of perplexity, except in so far as they served to facilitate and even promote the recreation of dancing, regarded Herr Brahms with undisguised admiration, and paid him that sort of reverent homage which lay-folk of a devotional turn, however ignorant of the religious mysteries embodied, so to speak, in an ecclesiastical functionary, are apt to offer up to a high priest or archbishop." Beatty-Kingston names men and women that frequented this house. "Of this intellectually and artistically luminous circle, Johannes Brahms, whenever he joined it, became at once the central point and chief personage, partly in virtue of the prestige earned for him by his indisputable genius, and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority.

"Such an one, when I first met him some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,—a

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**It's a Fownes'  
That's all you  
need to know about  
a glove**



German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,— but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness toward people for whom he had the highest regard.

“At one of the W——’s select musical parties I remember an instance of how badly he could behave, even to such a man as Joseph Joachim, a prince of executant art and his intimate personal friend. Joachim had very amiably volunteered to play, and there happened to be no violin music handy except one set of the Beethoven P. F. and Violin Sonatas (that dedicated to Salieri), which was brought by our hostess to the great

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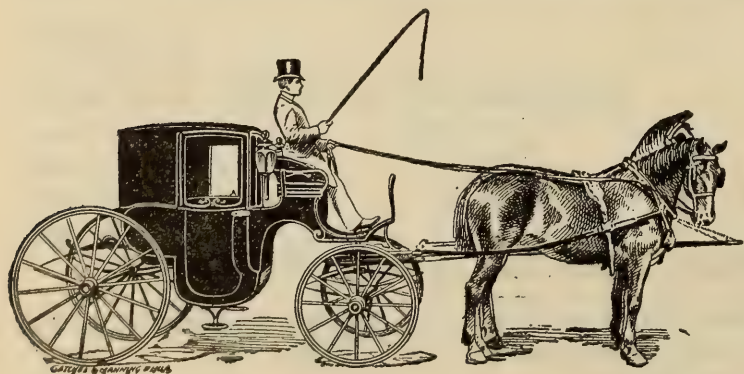
virtuoso with the request that he would ask Brahms — she had not the courage to do so — to take the pianoforte part. Turning towards Brahms, Joachim smilingly asked, ‘Dear master, will you vouchsafe to play this with me for the amusement of our friends here?’ ‘I am not an accompanist,’ growled Brahms, and, abruptly turning his back on Joachim, strode angrily off into another room. The Hungarian violinist merely shrugged his shoulders and looked around for a volunteer pianist. I may, perhaps, be pardoned for mentioning *en passant* that I had the good fortune to be accepted as Brahms’s substitute, much to my gratification. Nobody except myself seemed the least surprised at the latter’s pettish outburst and *sortie*. To a look of inquiry I was unable to suppress, Joachim replied, ‘It is his way when he is vexed: he means nothing by it.’ And this view of the incident was evidently the one adopted by all present.”

In the chapter about Vienna, Beatty-Kingston describes the theatres of that period; the Conservatory building with its frowzy concert-room, in which the seats,— “small, cane-bottomed chairs, mechanically adjusted so close to one another as to be far more suitable for the accommodation of cherubim than of human beings,” — in fact, “all the arrangements of that very abominable old Conservatory, were triumphs of stupidity and discomfort”; he talks of “Pepi” Hellmesberger; of Johann Herbeck, whose “passionate love of music was a continual feast to him,” and who had only one cross, “in common with ninety-nine hundredths of the Emperor-King’s subjects. Herbeck was absolutely, though not irretrievably unborn; and the consciousness of this untoward irregularity in his genetic

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arrangements preyed upon him incessantly, souring his pleasure in the joys of his art, the admiration of his fellow-musicians, and the ovations frequently offered to him by the great Viennese public"; of Hanslick, Schelle, Liszt, whose "Legend of St. Elizabeth" is "a truly grewsome work"; of Rubinstein, who ruined highly-polished pianos by allowing his cigarettes to burn long corrugated grooves in their surfaces while he was "wrestling with extemporized difficulties of his own imagining" — "at such times, however, when the rosewood is slowly calcining and emitting a pungent scent that, as I have more than once noticed, exercises a painfully depressing influence upon the spirits of the suffering pianoforte's owner, Rubinstein plays with a passionate vigor, intensity of feeling, and subtlety of interpretation that are peculiarly his own"; of Rubinstein whose "urgent need of ready cash has too often prompted him to turn out crude and slovenly pot-boilers instead of the ripe and ornate work that no composer of the present day can produce in a condition of more perfect finish than he can"; of Goldmark in 1866-67, "at that time a meek little man of thirty-four, but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble manner."

Equally entertaining are the chapters on music and musicians of Berlin, Budapest, Rome; and on various forms of exotic music, piano playing (in which he discourses concerning Thalberg, Mendelssohn, Madame Dulcken, Arabella Goddard, de Kontski, Tausig, Brahms,— "To me his playing was always intensely interesting; its inaccuracy and slovenliness vexed my ear; but its descriptiveness, and, still more, its suggestiveness were



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fruitful in exercise for the intelligence," — Epstein, Rubinstein, Liszt, Grünfeld, Joseffy, de Pachmann, Emil Bach); and above all the chapter in which he comments on the toleration shown by a German audience in opera or concert toward false intonation.

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OPUS 68.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony — *Sinfonia pastorale* — was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, Dec. 22, 1808. The symphony was described on the program as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); "Sanctus" with Latin text written in church style, with chorus and solos; Fantasie for piano solo; Fantasie for piano, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

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\* \*

There was trouble about the choice of a soprano. Anna Pauline

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Milder, born at Constantinople in 1785, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röchel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, says von Ledebur, but all her tones

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were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsacès, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido" had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

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\* \*

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." No record of the reception by the audience of the new work has come down to us. Nor do we know which concerto Beethoven played. Reichardt censured the performance of the "Hymn" — a gloria — and the "Sanctus," and said that the piano concert was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the *Adagio*, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also."

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\* \*

The Pastoral was described on the program of 1808 as follows: —

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.

*First Piece.* Pleasant feelings which awake in man on arriving in the country.

*Second Piece.* Scene by the brook.

*Third Piece.* Jovial assemblage of the country-folk, in which appear suddenly



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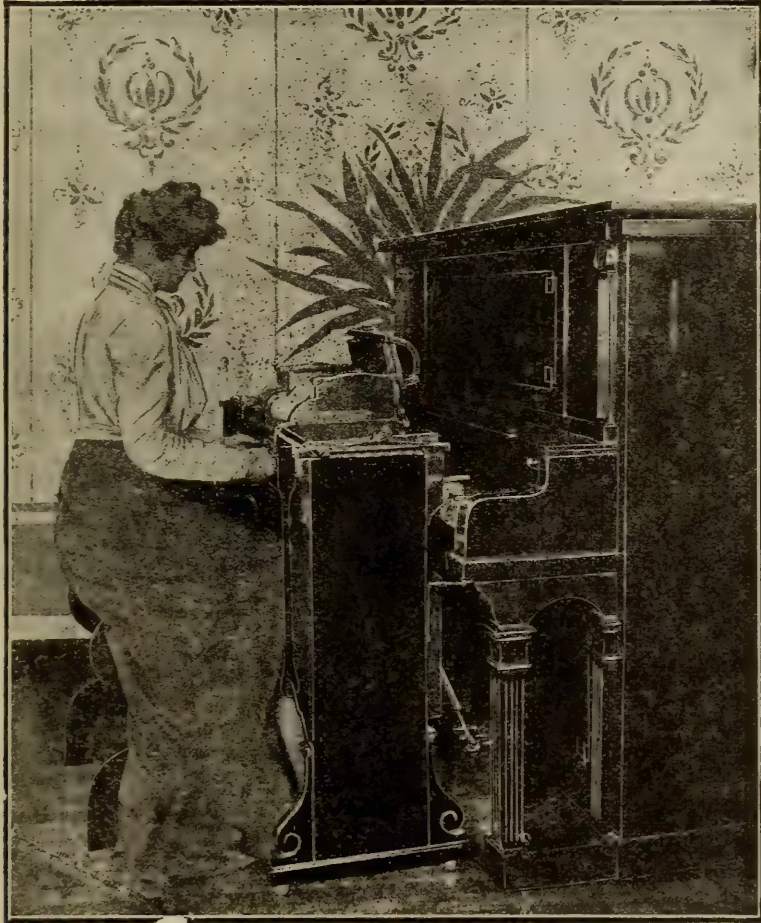
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*Fourth Piece.* Thunder and storm, in which enter

*Fifth Piece.* Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this program-book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

\*  
\* \*

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony: yet one enthusiastic analyst finds in the music the adventures of some honest citizen of a little town—I believe he locates it in Bavaria—who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,—singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances."

Ambros wrote in "The Boundaries of Music and Poetry": "After all,

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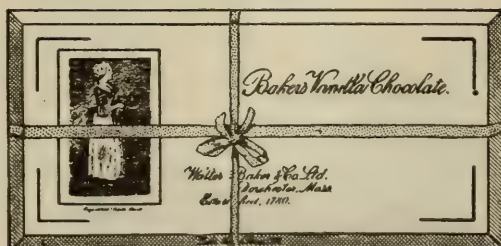
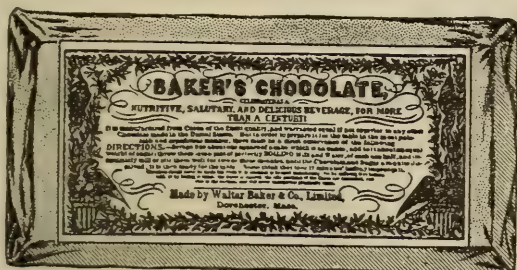
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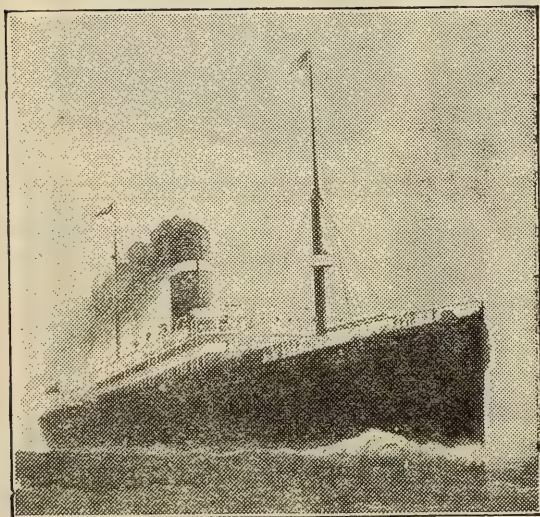
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or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the program "to be divined," and against the program determined in advance. "I believe that a composer puts into his work a certain disposition of his soul, a program, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand program-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is program-music in the most logical acceptance of the term."

\*  
\* \*

Program-music has in a certain sense existed from the early days of music. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,— "Actæon," "Phaëton," etc.,—with elaborate analyses by J. T. Hermes.

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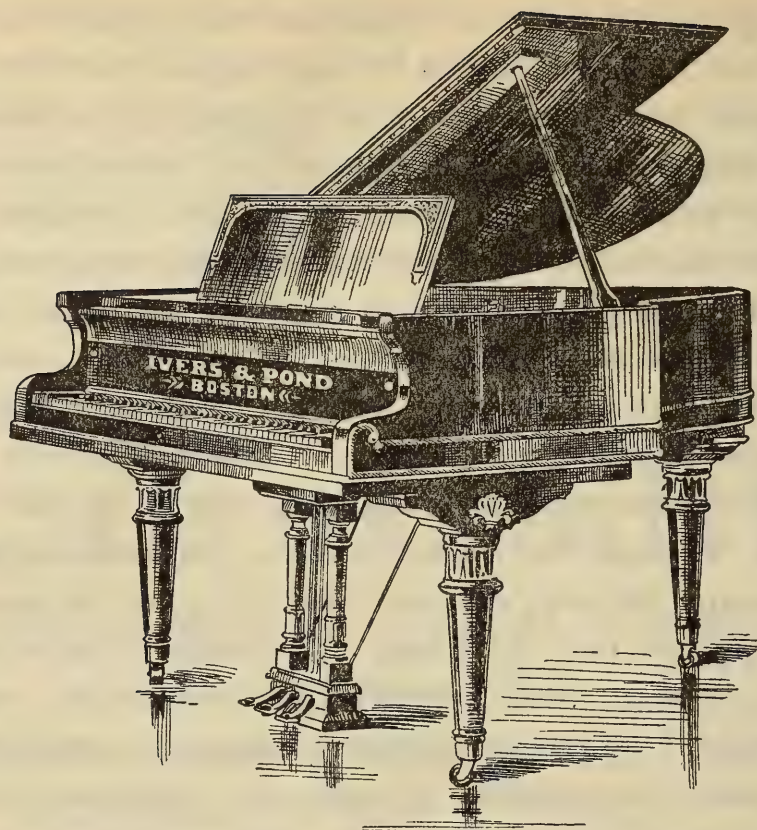
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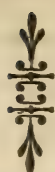
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## PROGRAMME.

Mendelssohn . . . Overture to Racine's "Athalie," Op. 74

Brahms Concerto in A minor, for Violin and Violoncello, Op. 102

- I. Allegro (A minor).
- II. Andante (D major).
- III. Vivace non troppo (A minor).

Chausson . . . Symphonic Poem, "Viviane," Op. 5  
(First time.)

Goldmark . . . Symphony No. 1, "Rustic Wedding," Op. 26

- I. Wedding March, with Variations: Moderato molto.
- II. Bridal Song: Allegretto.
- III. Serenade: Allegretto moderato scherzando.
- IV. In the Garden: Andante.
- V. Dance, Finale: Allegro molto.

---

## SOLOISTS:

Mr. FRANZ KNEISEL and Mr. ALWIN SCHROEDER.

---

There will be an intermission of ten minutes before the Symphony.

(Some of these symphonies were played lately in Germany, and Hermes's pamphlet has been reprinted.) There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.'"

Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform."

Or what is to be said of Major A. D. Hermann Hutter, of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviando consumor; Oderint dum metuant; Per aspera ad astra*"?

And has not Hans Huber written a "Böcklin" Symphony, in which certain pictures of the imaginative Swiss painter are translated into music?

Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory over the Dutch Fleet by Admiral Duncan," with its program from "*Adagio*: the stillness of the night, the waves of the sea, advice from Captain Trollope" to "Acclamation of the populace, 'God save the King.'"

On the other hand, there is a subtle meaning in the speech of Cabaner, as quoted by Mr. George Moore: "To portray silence in music, I should need three brass bands."

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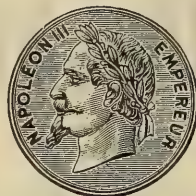
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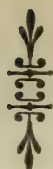
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FOURTH CONCERT,  
THURSDAY EVENING, FEBRUARY 20,  
AT 8.15.

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## PROGRAMME.

Beethoven . . . . Overture, "Leonore," No. 3, Op. 72

Tschaïkowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio.  
Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Louis Spohr . . . Concerto for Violin, No. 8, in A minor, "Scena  
cantante," Op. 47

- I. Allegro molto (A minor) - - - - 4-4
- II. Adagio (F major) - - - - 3-4
- III. Allegro moderato (A minor) - - - - 4-4

Wagner . . . . Vorspiel to "Die Meistersinger"

---

SOLOIST:

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There will be an intermission of ten minutes after the Symphony.



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GENTLEMEN,— Having just reached St. Petersburg, I take the first opportunity to express to you what I feel concerning the pianos you furnished for my American tour, and to offer you my gratitude and heartiest thanks for the same.

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Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

Very sincerely yours,

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CINCINNATI.

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OVERTURE, "LEONORE" No. 3 . . . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

"Fidelio, oder die eheliche Liebe," text freely adapted from the French by Joseph Sonnleithner, was first produced at Vienna, Nov. 20, 1805. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, Weinlich.

The overture played at the first performance in Vienna was that now known as No. 2. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3 — a remodelled form of No. 2 — was played as the overture. The opera had two performances and was again withdrawn. A performance was talked of at Prague in 1807, and Beethoven wrote a new overture, in which he retained the theme drawn from Florestan's air, "In des Leben's Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in 1814, and for this performance Beethoven wrote the "Fidelio" overture; but, when the performance came, the overture was not ready, and the overture to "The Ruins of Athens" was played. After Beethoven's death there was found among his manuscripts a score of an overture in C. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This was played at Vienna in 1828 at a concert as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to time of composition, is now supposed to be "Leonore" No. 2, No. 3, No. 1, "Fidelio." (The original title of the opera was "Leonore," but the manager of the theatre and others insisted on "Fidelio," because Gaveaux and Paër had already written operas entitled "Leonore.")

It is said that "Leonore" No. 2 was revised because certain passages for the wood-wind troubled the players. In No. 2 as well as in No. 3 the dramatic climax is the trumpet signal which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Leonore and Florestan.

"Leonore" No. 3 was first played in Boston at a concert of the

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Musical Fund Society on Dec. 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the program of a concert by the society on Jan. 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

**SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OPUS 74.**

**PETER TSCHAIKOWSKY.**

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg

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Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

\*\*\*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's *Life of his brother* is finished—it is now publishing—Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinctured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

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O Dry those Tears . . . . .	by Del Riego	4
The Land of Roses . . . . .	by Del Riego	
The Sweetest Flower . . . . .	by R. Batten	
Sweet and Low . . . . .	by Stephen Adams	
Holy Innocents . . . . .	by Samuel Liddle	
Song of Flowers . . . . .	by Gerald Lane	
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"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

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\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer.—ED.

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need to know about  
a glove



CONCERTO FOR VIOLIN, NO. 8, IN A MINOR, OPUS 47 . . . LOUIS SPOHR.

(Born at Brunswick, April 5, 1784; died at Cassel, Nov. 22, 1859.)

This piece is entitled "*Concerto nello stilo drammatico*," and is known as the *Gesangscene* or *Scena cantante*.

Spohr on his way to Italy, where he proposed to give concerts, spent the late spring and the summer of 1816 in Switzerland. In April he hired rooms at Thierachern, near Thun. "We hired two rooms," he says in his Autobiography, "for which, together with a coach house for our carriage, and breakfast and dinner daily, we agreed to pay the host two carolines \* per week. We are all longing to settle in this paradise, and looking forward to the enjoyment of its rural repose. I think especially to avail myself of it to write some new violin compositions, with very simple and easy accompaniments, for Italy, as from all accounts the orchestras there are worse than those of the provincial towns in France." In May we find this note: "The daily exercise in the beautiful, pure, balmy air strengthens our bodies, enlivens our spirits, and makes us joyous and happy. In such a disposition of mind one works easily and quickly, and several compositions lie already completed before me,—namely, a violin concerto in the shape of a vocal scena and a duet for two violins." In the same entry Spohr mentions a local cuckoo that did not sing its name "in a terza," but added another "koo" between.

The concerto was first played by Spohr at his concert at Milan, Sept. 27, 1816. "September 28.—Last evening we gave our concert in the Scala Theatre. The orchestra kept its usual place; but the female singers and Dorette and I, for our performances, took our places under the proscenium, between the curtain, which remained down, and the orchestra. The house, although favorable for music, requires, nevertheless, on account of its immense size, a very powerful tone and a grand but simple style of play. It is also very difficult, in a place where people are always accustomed to hear voices only, to satisfy the ear with the tone of a violin. This consideration, and the uncertainty whether my method of play and my compositions would please the Italians, made me somewhat nervous on this my first appearance in a country where I was as yet unknown; but, as I soon observed, after the first few bars, that my play

\* About \$10.

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was listened to with attention, this fear soon left me, and I then played without any embarrassment. I had also the satisfaction to see that in the new concerto I had written in Switzerland, which was in the form of a vocal scena, I had very happily hit upon the taste of the Italians, and that all the *cantabile* parts in particular were received with great enthusiasm. Gratifying and encouraging as this noisy approbation may be to the solo player, it is, nevertheless, exceedingly annoying to the composer. By it all connection is completely disturbed, the *tutti*, so industriously worked out, are wholly unheeded, and people hear the solo-player begin again in another key without any one knowing how the orchestra has modulated to it." Or as the translator of Longman's edition of Spohr's Autobiography (London, 1865) puts it: "People hear the solo-player begin again in another tone without any one knowing how the orchestra has modulated with it." Spohr played with Dorette at the same concert some new potpourris for piano and violin, and one with orchestral accompaniment. "The orchestra, the same that played in the opera, accompanied me with great attention and interest. Rolla\* in particular took great pains. My overture to 'Alruna' † was played at the beginning of the second part with great power, it is true, but not without fault. The orchestra is accustomed to too many rehearsals to be able to execute anything free from fault after one rehearsal only. Madame Castiglioni, a counter-alto, . . . sang an aria in the second part with a fine voice and a good school. . . . The first concert has but little more than paid the expenses, which amounted to fifty ducats."

Spohr played the concerto at a concert of the Philharmonic Society of London, March 6, 1820. On the morning when he was to be introduced to the directors of the society, he dressed himself with more than ordinary care. "I put on expressly for the occasion a bright red Turkish shawl-

\* Alessandro Rolla (1757-1841), a distinguished violinist, was born at Pavia. He was first violinist at the Italian Opera in Vienna, and afterward solo viola player at the Court of Parma, where he was still later concert-master. He was concert-master at the Scala from 1809 to 1834, solo violinist to the viceroy Eugène Beauharnais, and teacher at the Milan Conservatory from the foundation until his death. He composed concertos for violin, viola, and much chamber music. It is said that Paganini, a twelve-year-old boy, studied with him at Parma for several months; but Paganini himself strenuously denied the report, and said that he called on Rolla, played Rolla's latest concerto at sight, and the composer then said he could teach him nothing. For this singular story see Fétis's "Notice Biographique sur N. Paganini" (Paris, 1851), pp 36, 37. Rolla was highly esteemed for his character as well as his musical talent.

† Only the overture to this opera (written it is said in 1816) was preserved.

# HENRY WOLFSOHN

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pattern waistcoat, which was a part of my wardrobe, and was considered on the continent as a most elegant article and of the newest fashion. Scarcely had I appeared in it in the street than I attracted the general attention of all who passed." Rude boys made loud remarks, which Spohr did not understand. Soon a crowd was at his heels; but the house of a friend was near, and there Spohr learned that there was general mourning for the death of George III. Mrs. Ries observed to me that I had doubtless to thank my imposing height and my earnest expression of countenance for having escaped from the rude license of the boys in the street, and from their resort to its more open exhibition of pelting me with mud."

When Spohr gave his first concert in Paris, in January, 1821, he played the Ninth Concerto in D minor, written in 1820.

The concerto is in the form of an operatic scena and aria, recitative, cavatina and cabaletta; and it is thus in three connected movements.

### OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows:—

#### PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . Wagner  
 "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . . . Weissheimer  
 Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano . . . . . Liszt  
 Mr. V. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra,  
 Weissheimer

#### PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . Weissheimer  
 Chorus, "Trocknet nicht" . . . . . Weissheimer  
 Chorus, "Frühlingslied" . . . . . Weissheimer

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" . . . . . Wagner

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

\*  
\* \*

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical,



and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure that is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with

\* See “Der Meistersong in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

\*  
\* \*

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

\*  
\* \*

And it is Tiersot who makes these discriminative remarks on the overture as a whole: —



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"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

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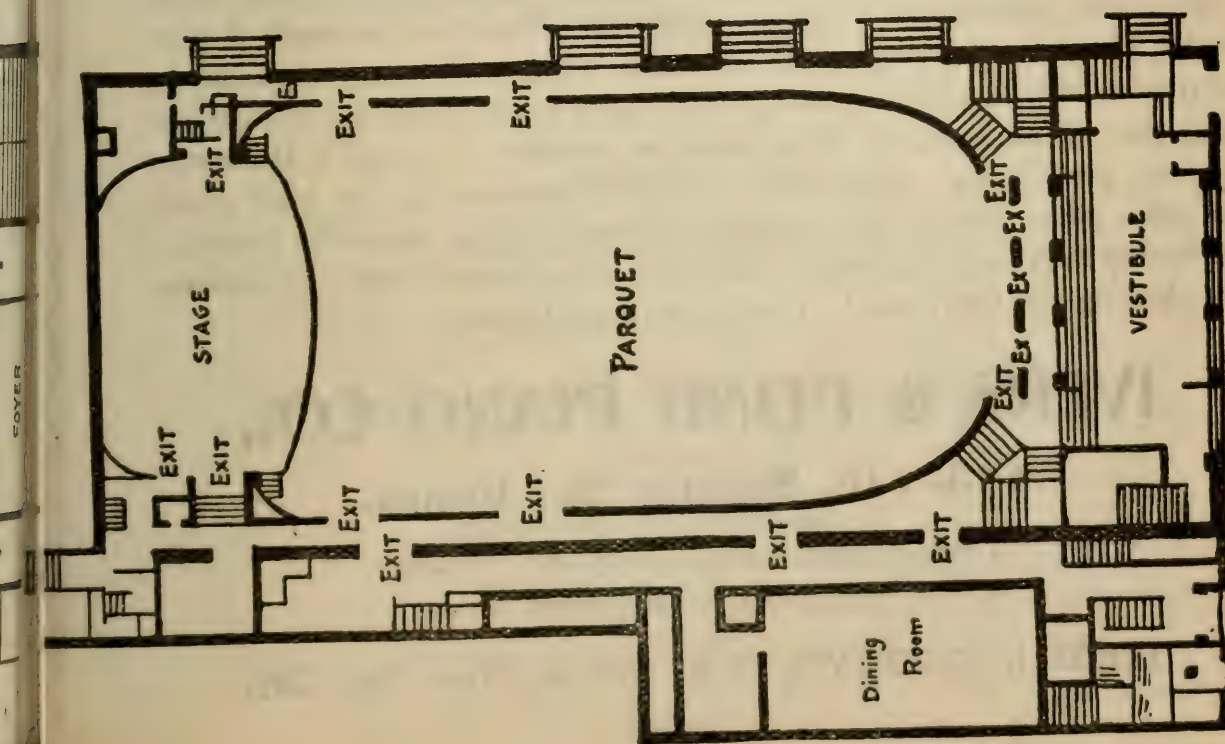
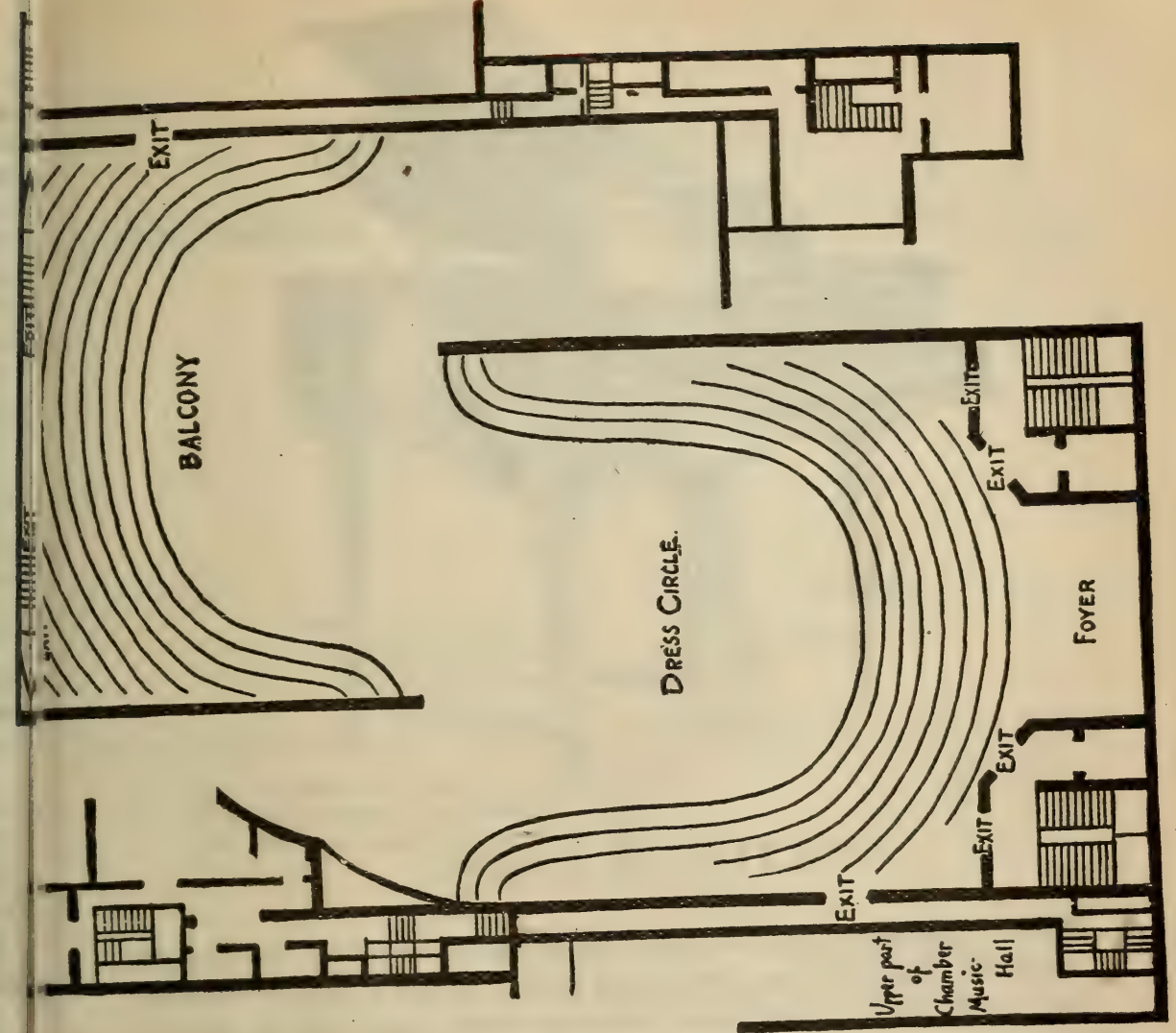
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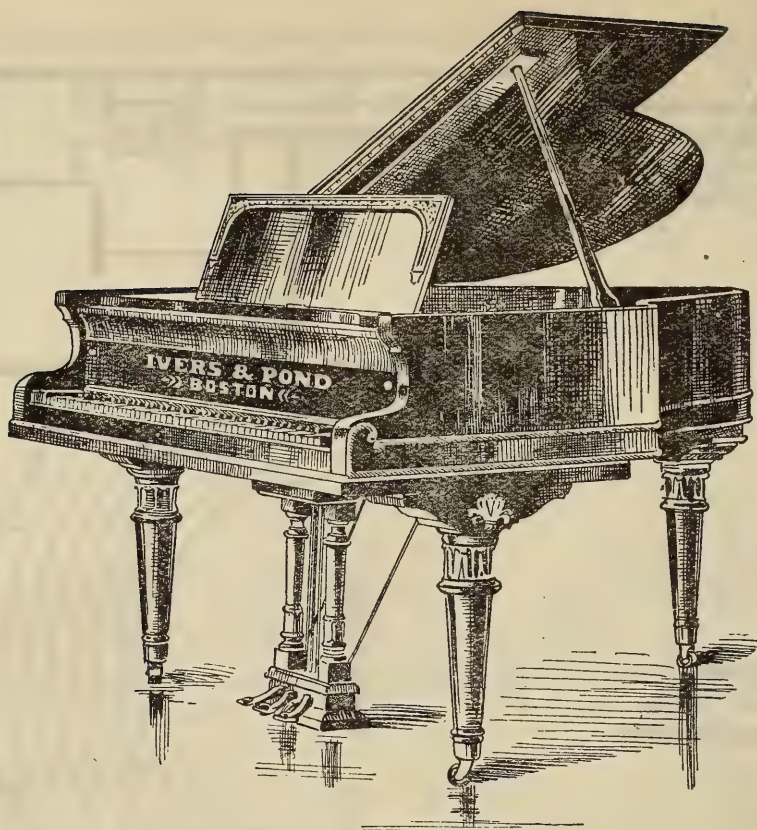
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Glazounoff . . . . . Ouverture Solennelle

Ignaz Jan Paderewski Concerto for Pianoforte, in A minor, Op. 17

- |                                     |           |     |
|-------------------------------------|-----------|-----|
| I. Allegro (A minor)                | - - - - - | 3 4 |
| II. Romanza: Andante (C major)      | - - - - - | 2-4 |
| III. Allegro molto vivace (A major) | - - - - - | 2-4 |

Goldmark . . . . . Symphony No. 1, "Rustic Wedding," Op. 26

- |  |
|--|
| I. Wedding March, with Variations: Moderato molto. |
| II. Bridal Song: Allegretto.                       |
| III. Serenade: Allegretto moderato scherzando.     |
| IV. In the Garden: Andante.                        |
| V. Dance, Finale: Allegro molto.                   |

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**SOLOIST:**

**Mr. PADEREWSKI.**

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There will be an intermission of ten minutes before the Symphony.

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## OUVERTURE SOLENNELLE IN D MAJOR, OPUS 73.

ALEXANDER GLAZOUNOFF.

(Born at St. Petersburg, Aug. 10, 1865; now living in St. Petersburg.)

This overture was first performed at a "Russian Symphony Concert" in St. Petersburg in October or November, 1900. The conductors of these concerts are Rimsky-Korsakoff, Glazounoff, and Liadoff. For about ten years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programs are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), Jan. 2, 1901—a new piano concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programs contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programs. Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff,

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Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers are admired throughout Russia.

At the concerts during the fall and the early winter of 1900 this overture by Glazounoff, a symphony in E-flat in five movements by Scriabine, a "Scherzo-Phantasie" by Akimenko, and a prelude to the ballet "Wild Swans" by Sokoloff were produced; and at a concert of December 8 the thirty-fifth jubilee of Rimsky-Korsakoff's musical life was celebrated with great rejoicing.

Glazounoff's overture was then known as a "Festival Overture"; but, when it was published in 1901, it appeared as an "Ouverture Solennelle." It is dedicated "To the Artists of the Court Orchestra of His Majesty, the Emperor of All the Russias." The two alternating movements are an *Allegro vivace* and a *Meno mosso*. The structure is broad and simple. There is no program; the music is absolute overture music in conventional form. The work is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, kettle-drum, big drum, cymbals, triangle, and strings.

The overture was performed at London at one of Newman's Promenade Concerts, Oct. 29, 1901. It was performed by the Chicago Orchestra, Dec. 7, 1901.

#### CONCERTO IN A MINOR, FOR PIANO AND ORCHESTRA, OPUS 17.

IGNACE JAN PADEREWSKI.

(Born at Kurylowka, Podolia, Russian Poland, Nov. 6, 1860, according to Nossig's biographical sketch. The year 1859 is given by others.)

This concerto, composed in 1888, was played for the first time in the United States by Mrs. Julia Rive-King at a concert in Boston of the Bos-

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Steinway Piano used.

ton Symphony Orchestra, March 14, 1891. Paderewski played it in 1890 in Paris, London, Berlin, Frankfort. He played it in New York in November, 1891, and at Boston, Dec. 5, 1891. "In point of form this concerto, which, as regards its construction, is far more a matter of evolution than a stringing together of tunes, closely follows the traditionally classical lines, and is strikingly free from irrelevant and episodical passages, except such as immediately grow out of the subject matter. In spirit it is strongly pervaded by the characteristics of Polish national music, with its proud, chivalrous, and dreamy accents."

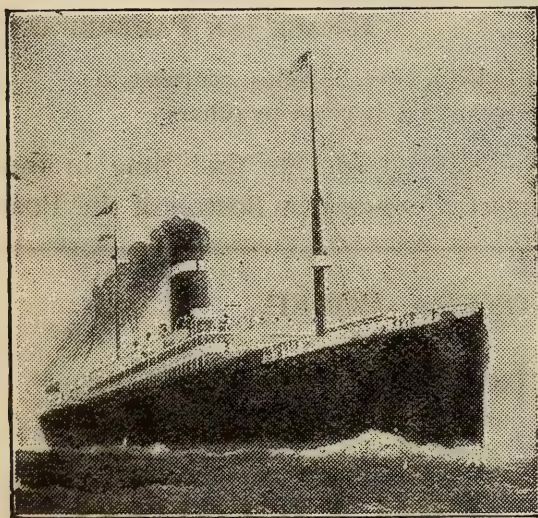
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## ENTR'ACTE.

### HEARING COLOR.

Certain of the wonderful reds, yellows, and — worst of all — purples which have flooded forth since the recent mourning has vanished do certainly seem to yell, as well as to make the beholder (like Mark Twain) "want to yell." It is not with this aspect of "color hearing" that we wish to deal (although, indeed, a lengthy tirade on the subject might easily be penned), but with that undefinable sixth sense, which certain sensitive

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art minds profess to possess, of defining sound in terms of color and *vice versa*.

In hard-headed, sceptical England there is no word to describe this sixth sense. The French call it *audition de couleur*, "color hearing," and under this title it is frequently referred to in their journals. That it has rarely received attention in the pages of our own press is due to that ever-present fear of affectedness which is one of our national bugbears. To talk of the grays and blues in a sonata smacks too much of Du Maurier's Cimabue Brownes to please either the man in the street or the inhabitant of drawing-rooms. The fear of ridicule is always strong in the Briton, and of late this fear seems even to have invaded the art world. Yet the connection between sight and hearing is one well worth investigation. The blind, as we know, see with the aid of their ears; and the recently invented "lip reading" enables deaf people to hear with their eyes. The connection between the oral and ocular senses is, however, more distinct than this. In certain brains, color and sound — nay, even form and sound — are linked in a very interesting manner.

The portrayal of music by means of color has received the attention of a number of very keen-witted workers, as well as, alas! of not a few cranks. In Germany and France the thing is an accepted fact among certain of the "advanced" musical circles. At this year's Paris Salon a very remarkable set of paintings of Wagner's music were hung in a conspicuous position. They were admittedly somewhat peculiar productions. To the Philistine eye they resembled either mere meaningless splashes of bright-hued color or statistic charts representing the size and tale of (say) the population of the Cannibal Islands, depicted in Mr. J. Holt Schooling's most graphic manner. The frames were small, but charged with every sky-tint from sunrise to sunset. In some cases the paintings looked like waves of flames or moonlight mists; in others, they resembled oddly shaped mountains and waves. The lines of color were all more or less curved. In no case was there any "subject" in the ordinary acceptance of the word. Each frame had its special title, the majority being taken from the Nibelungen Ring. Is the whole idea nonsense, or is it not? The inquiry, in all fairness, must not be dismissed hastily.

Enthusiasts tell us that *audition de couleur* is a sense unquestionably possessed by children, before it has been educated out of them. An imaginative child, who was given a paint box, was observed to be producing a series of amazingly meaningless daubs while its mother was playing a Beethoven sonata on the piano. When asked what it was doing, the child replied, "Painting what mother is playing; but there aren't enough paints in my box to do it properly." The testimony, if correct, is far more conclusive than all the ravings of "grown-ups." The said "grown-ups," by the way, agree with the child in this, that the range of colors at present procurable is insufficient to express certain passages of music. They can

*feel* the colors which are lacking, they can even see them mentally, but cannot reproduce them on the canvas.

The statement is significant, in that it is usually made by folk whose knowledge of science is *nil*. They are therefore, in all probability, unaware that at each end of the spectrum of the sun's light there exist bands of color which the eye of man is unable to detect, but of whose presence he is none the less sure. These colors may be the very ones which music — and music only — is able to express. Conversely, is it not possible that certain notes which the human ear cannot hear are expressible to the eye? At the top of the scale there are notes so high that the air vibrations are too rapid for the tympanum to assimilate; and at the bottom there are, similarly, some too low. Could the *audition de couleur* enthusiasts not help us out of the difficulty by showing us the notes with the aid of brush and palette? The ear and the eye are both, separately, somewhat imperfect in their functions. Working together, they may possibly be trained to convey to the brain certain sensations which have never reached it before.— *Pall Mall Gazette*.

SYMPHONY, "RUSTIC WEDDING," OPUS 26 . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

Goldmark's "Ländliche Hochzeit" was performed for the first time at the seventh Philharmonic Concert, conducted by Hans Richter, at Vienna, March 6 (?), 1876. The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, January 13, 1877. The first movement was played by Mr. Thomas at Cambridge, Mass., Feb. 12, 1878, and in Boston February 17 of the same year. The Philharmonic Society played the whole symphony here Feb. 21, 1883.

The "Wedding March" (first movement) is composed of a theme, twelve variations, and a Finale. The theme, *Molto moderato*, is given to

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the 'cellos and double-basses. Some characterize it as "pastoral," probably on account of the title. "Rustic" is a better term. Variation I. Theme is played by the first horn, accompanied by horns and string-bass. Clarinets and flutes enter with a fresh melody. Variation II. (*Poco animato*) is given to the strings. It is of free, imitative, contrapuntal character, and some of the parts are now and then strengthened by first clarinet and bassoon. III. (*Allegro*) The trombones sound the first, simplified measures of the theme, which is then treated freely. IV. (*Andante con moto, quasi Allegretto*) begins with an expressive melody in the strings. The coloring suggests vividly the composer of "The Queen of Sheba." V. (*Allegretto*) Theme in the basses re-enforced by bassoons and horns. VI. (*Allegro vivace*) This variation has the character of a scherzo. VII. (*Allegretto pesante*) The variations now become freer and freer. VIII. (*Allegro scherzando*) Melody in the horns. IX. (*Allegretto, quasi Andantino*) A tender, elegiac movement with solos for oboe, violin, clarinet. X. (*Molto vivace*) A swift and brilliant figure in the violins, with theme indicated by the basses and strings, *pizzicato*. XI. (*Andante con moto*) A serious, melancholy piece in E-flat minor. XII. (*Moderato*) A variously colored movement in B major. Finale: The theme returns with the full strength of the orchestra. Triangle, big drum, and cymbals are added. Instruments drop out one by one. The march in the original form is heard as afar off.

---

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KARL ONDRICEK, 2d Violin

LOUIS SVECENSKI, Viola  
ALWIN SCHROEDER, Violoncello

## PROGRAMME.

DVORAK . . . . . Quartet in F major, Op. 96

VINCENT D'INDY . . . . . Quartet for Piano, Violin, Viola, and Violoncello,  
in A minor, Op. 7

(First time at these concerts.)

BEETHOVEN . . . . . Quintet for two Violins, two Violas, and  
Violoncello, in C major, Op. 29

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Mr. MAX ZACH, Viola

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"Bridal Song." The second movement is dainty and not without a playfulness that suggests a scherzo. The oboe has a contrasting theme. "The song may be sung by friends of the bride. It has a second part, with a tender tune for the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

"Serenade." "After a prelude, two oboes sing a duet, which is varied and developed by other instruments."

"In the Garden." The love scene begins with a dreamy melody for clarinet, which is taken up by the violins. The music waxes passionate, and there is the thought of a dramatic love duet, "in which the tenor is represented by 'cellos and horns, while the soprano's place is taken by the violins and the higher wood-wind instruments. This ecstatic scene is very fully developed." A passage from the fourth variation of the first movement is introduced. After the climax the first theme returns, and the movement ends quietly, as it began.

Finale. A hearty, jolly dance which is developed with great spirit. There is an interruption,—the return of the tender clarinet scene from the preceding movement.

\*  
\* \*

The term "symphony" is perhaps a misnomer. "Suite" would be the more appropriate word, for not only is there little attention paid to the sonata form, but the first movement is, contrary to all precedent, a set of variations. But the word "symphony" is applied more and more to compositions that in one way or another disregard the traditions: witness symphonies by Tschaikowsky, Mahler, César Franck.

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##### .. PROGRAMS ..

**December 21**

Prelude to "Lohengrin" . . . . . Wagner  
 From "The Messiah" . . . . . Händel  
     Pastoral Symphony  
     Air: { He shall feed his flock.  
           Come unto Him.  
 Christmas Song, "Silent Night! Holy Night!"  
 From "Hänsel and Gretel" . . . . . Humperdinck  
     Sandman's Song.  
     Children's Prayer.  
     Dream Music.  
 Introduction to Act III, "Lohengrin" . . . . . Wagner

**January 4**

Overture, "Magic Flute" . . . . . Mozart  
 Prelude, "The Deluge" . . . . . Saint-Saëns

**Subscription Tickets.** First tier box (6 tickets), \$60.  
                                   One course ticket in first tier box, \$10.  
                                   Parquet, \$6.

From Symphony, "In the Forest" . . . . . Raff  
     In the Twilight.  
     Dance of the Dryads.

**February 1**

From Symphony in A major (Italian) . . . . . Mendelssohn  
 Funeral March of a Marionette . . . . . Gounod  
 Overture, "Le Roi d'Ys" . . . . . Lalo

**March 1**

Overture to a Comedy . . . . . Smetana  
 "Scènes Napolitaines" . . . . . Massenet  
 Marche Slave . . . . . Tschaikowsky

**March 15**

Overture, "Rienzi" . . . . . Wagner  
 "Träume" (Dreams), arranged for Solo Violin  
     and Orchestra . . . . . Wagner  
 Forge Scene from "Siegfried" . . . . . Wagner  
 Kaisermarsch . . . . . Wagner

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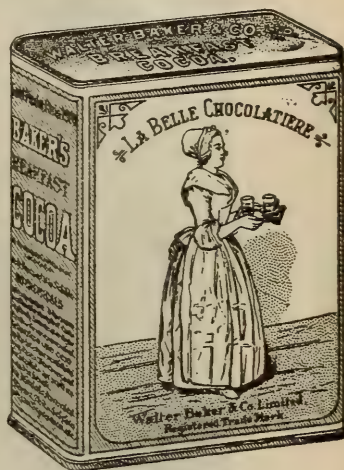
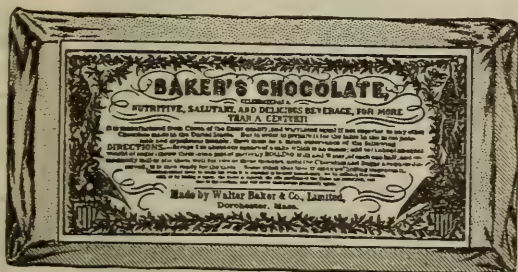
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All communications BY MAIL should be addressed, as before, to Miss Laura J. Post, Secretary, 24 East 33d Street.

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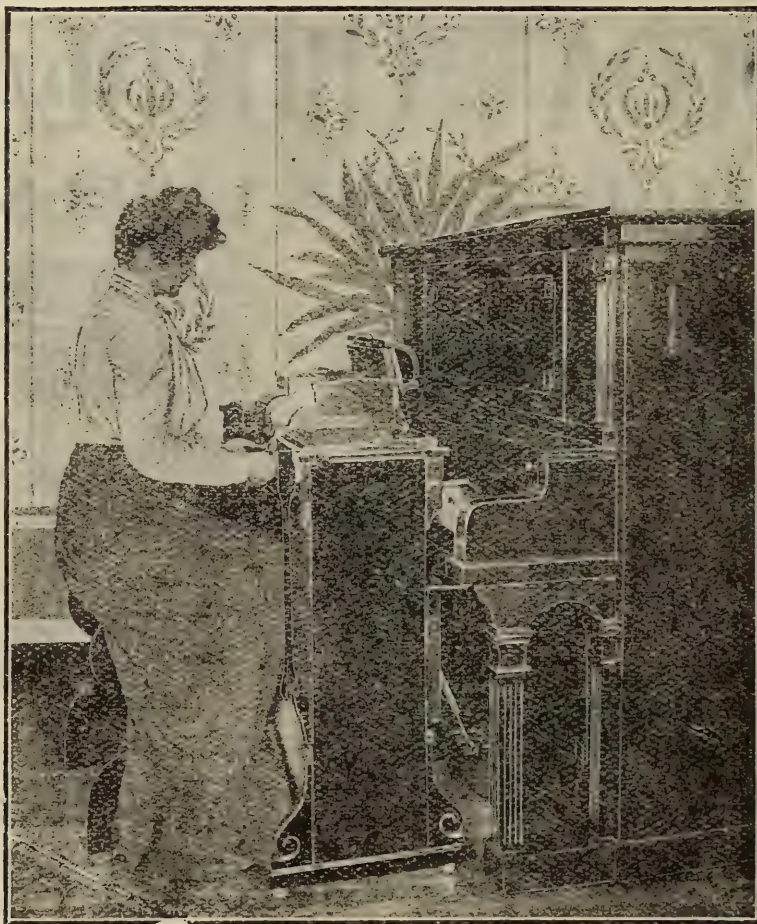
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## PROGRAMME

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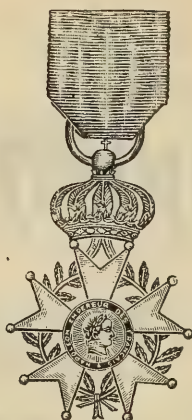
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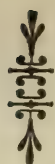
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FOURTH CONCERT,  
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## PROGRAMME.

Mendelssohn . . . Overture to Racine's "Athalie," Op. 74

Brahms Concerto in A minor, for Violin and Violoncello, Op. 102

- I. Allegro (A minor)
- II. Andante (D major)
- III. Vivace non troppo (A minor)

Chausson . . . Symphonic Poem, "Viviane," Op. 5  
(First time.)

Goldmark . . . Symphony No. 1, "Rustic Wedding," Op. 26

- I. Wedding March, with Variations: Moderato molto
- II. Bridal Song: Allegretto
- III. Serenade: Allegretto moderato scherzando
- IV. In the Garden: Andante
- V. Dance, Finale: Allegro molto

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### SOLOISTS:

Mr. FRANZ KNEISEL and Mr. ALWIN SCHROEDER.

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There will be an intermission of ten minutes before the Symphony.



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Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

Believe me, gentlemen,

Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

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CINCINNATI.

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OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone" was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Ædipus Coloneus," and "Athalie." The music for "Midsummer Night's Dream," and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 18. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously."

---

Mauritz Leefson.

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And noisy fame is proud to win them;  
Alas for those who never sing,  
But die with all their music in them!"

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(Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) The ingenious W. A. Lampadius remarks: "No one who knows Æschylus' rough and ungainly language and his massive thoughts will wonder that Mendelssohn declined the undertaking." No, Mendelssohn was hardly the man to write music for the sublime tragedies of Æschylus. Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as Frederick William might command. His salary was 1,000 thalers, and he might live where he pleased. According to Lampadius, Mendelssohn undertook "gladly" the task of writing music for "Athalie." The choruses written in 1843 were for female voices with piano accompaniment. The overture and the War March of the Priests, for orchestra, were written in 1844. The choruses were rewritten for mixed chorus, and the accompaniments were scored for orchestra in 1845. "Athalie" was performed at Charlottenburg, Nov. 30, 1845, according to contemporaneous music journals, quoted by Mr. Stephen S. Stratton, the latest and the most satisfactory biographer of Mendelssohn. The date Dec. 1, 1845, is given by others. There was a performance afterward in Berlin. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

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The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time, found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows:—

## PART I.

Grand Symphony No. 4, in B-flat major . . . . .	<i>Beethoven</i>
Grand Concerto for the Violin, No. 24 . . . . .	<i>Viotti</i>

Performed by CAMILLA URSO.

Notturmo from Melodrama, "Midsummer Night's Dream" (by request) . *Mendelssohn*

## PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*  
(Posthumous work. First time.)

Grand Solo for the Flute on Themes from "La Fille du Régiment" . . . *Briccialdi*  
Performed by CARL ZERRAHN.

Grand Fantasia on Themes from "Don Giovanni," for Piano . . . . . *Thalberg*  
Performed by ALFRED JAELL.

Souvenir de Haydn, Fantasia on the Air "Gott erhalte Franz den Kaiser,"  
for Violin . . . . . *Léonard*

Performed by CAMILLA URSO.

Grand Overture, "Merry Wives of Windsor" . . . . . *Otto Nicolai*  
(First time.)



Camilla Urso (1842-1902) played for the first time in Boston at the Masonic Temple, Oct. 8, 1852. Alfred Jaell (1832-82), a pianist of refinement and elegance, gave concerts in this country during the years 1852-54.

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The music of "Athalie" was performed here by Mr. J. C. D. Parker's Club, Jan. 1, 1864, or at least portions of it without orchestra. There were performances by the Cecilia, but the first performance of the complete work with orchestra was by this society, aided by the Boston Orchestral Club, Jan. 27, 1887, when the solo singers were Mrs. F. P. Whitney, Mrs. L. S. Ipsen, Miss H. C. McLain. Mr. Howard Malcolm Ticknor was the reader. Mendelssohn's music was given with Racine's play in French at the Sanders Theatre, Cambridge, Dec. 6, 1897. (The first performance of "Athalie" as a stage play and with the music in London was on June 20, 1900.)

\* \* \*

Racine's "Esther" was sung and acted in 1689 by the young school-girls of Saint-Cyr, and the music was by Jean Baptiste Moreau (1656-1733). The *Mercur de France* said at the time: "There are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in convents." Racine had turned the young women into excellent play-actresses: it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited

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to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836), Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the Odéon, June 28, 1867. Stage music was written also by Schulz (1775) Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr; (1822), and Russ (about 1830).

Handel's oratorio "Athalia" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in "The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.—One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5s. a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fiddlers, they went to Abbingdon." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening



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were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some, that Handel refused the diploma of a Doctor of Music, offered by the University, and said: "Vat de dyfil I trow my money away for dat wich de block-head wish? I no want."

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JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This double concerto was first played at Cologne, Oct. 18, 1887, by Joseph Joachim and Robert Hausmann. The first performance in Amer-

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### PROGRAMME.

MENDELSSOHN . . . . . Quartet in D major, Op. 44, No. 1  
VINCENT D'INDY, . . . . Quartet for Piano, Violin, Viola, and Violoncello, in  
A minor, Op. 7

(First time at these concerts.)

GRIEG, . . . . . Quartet in G minor, Op. 27

(Three movements.)

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ica was at Thomas's Symphony Concert at New York, Jan. 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony Concert, Nov. 18, 1893, by Messrs. Kneisel and Schroeder; and it was one of the pieces performed at the concert in memory of Brahms, April 10, 1897.

A concerto for violin and violoncello with orchestra is seldom heard in the concert room. There are many compositions for various solo stringed instruments grouped together; thus "Le Coucou," for viole d'amour and double-bass by Antoine Bruni (1759-1823), was played last December at a Colonne matinée in Paris. There are double concertos for violin and viola and for two violins by Mozart; a triple concerto for piano, violin, and 'cello, by Beethoven; a double concerto for two violins by Spohr,— I cite at random. This concerto of Brahms is not merely a duet for virtuosos: the work has a symphonic character, and the solo instruments and the orchestra contribute alike to the musical structure of the whole. On the other hand, the soloists are not unduly subordinated, and, as has well been said, they are *primi inter pares*.

---

## ENTR'ACTE.

### HEARING COLOR.

Certain of the wonderful reds, yellows, and — worst of all — purples which have flooded forth since the recent mourning has vanished do certainly seem to yell, as well as to make the beholder (like Mark Twain) "want to yell." It is not with this aspect of "color hearing" that we wish to deal (although, indeed, a lengthy tirade on the subject might easily be penned), but with that undefinable sixth sense, which certain sensitive art minds profess to possess, of defining sound in terms of color and *vice versa*.

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In hard-headed, sceptical England there is no word to describe this sixth sense. The French call it *audition de couleur*, "color hearing," and under this title it is frequently referred to in their journals. That it has rarely received attention in the pages of our own press is due to that ever-present fear of affectedness which is one of our national bugbears. To talk of the grays and blues in a sonata smacks too much of Du Maurier's Cimabue Brownes to please either the man in the street or the inhabitant of drawing-rooms. The fear of ridicule is always strong in the Briton, and of late this fear seems even to have invaded the art world. Yet the connection between sight and hearing is one well worth investigation. The blind, as we know, see with the aid of their ears; and the recently invented "lip reading" enables deaf people to hear with their eyes. The connection between the oral and ocular senses is, however, more distinct than this. In certain brains, color and sound — nay, even form and sound — are linked in a very interesting manner.

The portrayal of music by means of color has received the attention of a number of very keen-witted workers, as well as, alas! of not a few cranks. In Germany and France the thing is an accepted fact among certain of the "advanced" musical circles. At this year's Paris Salon a very remarkable set of paintings of Wagner's music were hung in a conspicuous position. They were admittedly somewhat peculiar productions. To the Philistine eye they resembled either mere meaningless splashes of bright-hued color or statistic charts representing the size and tale of (say) the population of the Cannibal Islands, depicted in Mr. J. Holt Schooling's most graphic manner. The frames were small, but charged with every sky-tint from sunrise to sunset. In some cases the paintings looked like waves of flames or moonlight mists; in others, they resembled oddly shaped mountains and waves. The lines of color were all more or less curved. In no case was there any "subject" in the ordinary accept-

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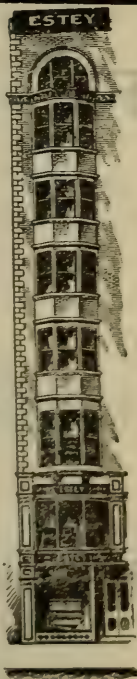
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ance of the word. Each frame had its special title, the majority being taken from the Nibelungen Ring. Is the whole idea nonsense, or is it not? The inquiry, in all fairness, must not be dismissed hastily.

Enthusiasts tell us that *audition de couleur* is a sense unquestionably possessed by children, before it has been educated out of them. An imaginative child, who was given a paint box, was observed to be producing a series of amazingly meaningless daubs while its mother was playing a Beethoven sonata on the piano. When asked what it was doing, the child replied, "Painting what mother is playing; but there aren't enough paints in my box to do it properly." The testimony, if correct, is far more conclusive than all the ravings of "grown-ups." The said "grown-ups," by the way, agree with the child in this, that the range of colors at present procurable is insufficient to express certain passages of music. They can *feel* the colors which are lacking, they can even see them mentally, but cannot reproduce them on the canvas.

The statement is significant, in that it is usually made by folk whose knowledge of science is *nil*. They are therefore, in all probability, unaware that at each end of the spectrum of the sun's light there exist bands of color which the eye of man is unable to detect, but of whose presence he is none the less sure. These colors may be the very ones which music — and music only — is able to express. Conversely, is it not possible that certain notes which the human ear cannot hear are expressible to the eye?



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At the top of the scale there are notes so high that the air vibrations are too rapid for the tympanum to assimilate; and at the bottom there are, similarly, some too low. Could the *audition de couleur* enthusiasts not help us out of the difficulty by showing us the notes with the aid of brush and palette? The ear and the eye are both, separately, somewhat imperfect in their functions. Working together, they may possibly be trained to convey to the brain certain sensations which have never reached it before.— *Pall Mall Gazette*.

ERNEST CHAUSSON was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 12, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect, coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored in every way for musical righteousness as it appeared to them.

His eulogy was written by many. The memorial article by Pierre de Bréville, published in the *Mercure de France* of September, 1899, is the

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most discriminative; and it gives the stranger a closer view of the man as well as the musician. I translate portions of this article.

“Chausson, like César Franck, was unknown during his life. He did not occupy publicly the place to which he had a right. Directors of concerts thought little about him, managers of theatres were not curious about his opera, and the newspapers were, as a rule, unkind or silent. . . . He himself was interested in the music of his colleagues; their success brought him joy. He was ingenious in his methods of bringing the young before the public; he was always ready to render them in a delicate manner any service. If he met with ingratitude, he did not mind it, for kindness was natural to him, and he was generous because he was in love with generosity. His library showed the breadth of his intelligence, the various subjects in which he was interested. He had collected memoirs, legends, the literature of all folks, poets, philosophers. He had read these books, so that one could not see how in so short a life he had accomplished so much in so many ways. He journeyed to Germany to hear the works of Wagner, which were not then played in Paris, and he brought back with him the compromising title of ‘Wagnerian’; for it was at the time when the professor forbade his pupils to bring into the class the dangerous score of ‘Parsifal.’ Chausson tried for the *Prix de Rome* under very unfavorable conditions. He failed, left the Conservatory, and thenceforth had but one master, the one to whom d’Indy dedicated his ‘Chant de la Cloche,’ saying, ‘To the one so justly named the master,—César Franck.’

“Chausson’s Symphony in B-flat is of such incomparable nobility that it induced the German conductor, Nikisch, to reveal it to the Parisian public, May 3, 1897, at the Cirque d’Hiver. The efforts of Ysaye and Colonne finally brought Chausson into notice, and the exceptional value of works that differed widely brought attention, in spite of his modesty and his abhorrence of puffery. The success of his quartet led some to say he was



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making progress. Now no one knows how to stop suddenly from being unjust; and, since it was necessary to find an excuse for past indifference, they abused the older works, which they knew not, to extol the new ones. 'He is just beginning,' they said, 'to be individual'; yet it would be easy to prove that this individuality was not a recent thing, that it was displayed in the first melodies written when he was still a student. . . .

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word '*cher*.' His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it,—a somewhat timid man, who shunned noisy expansiveness, and joyed in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of '*Le Roi Arthus*.'

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility. And so in the '*Soir de Fête*' the festival itself disappears, borne away in the dreams of the

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poet, who searches, far away from it, night and calm. It might also be said that he was preparing himself for the evolution toward simplicity; but he had always loved and practised simplicity; as when he wrote to the celebrated verses of Verlaine, which begin 'La lune blanche,' the masterpiece of which the title 'Apaisement' is bound intimately to both verse and music; as when he composed his symphony and his concert. The truth is, more confident, more a master of his form, he worked without deliberate intent more freely than in the past. This spontaneity was acquired only after many years.

"A new symphony, overtures, a violin sonata, a new drama, were sketched. Rehearsals of 'Le Roi Arthus' were announced at Carlsruhe. At London, Barcelona, the Hague, Liège, Brussels, even at Paris, they were learning how to write his name on programs. An accident, tragic, inexplicable, crushed the forehead peopled with projects, and stopped the heart that beat only for noble thoughts."

\*  
\* \* \*

Chausson's chief works are as follows: *Stage*: "Le Roi Arthus," grand opera (published but not yet performed); "Hélène," lyric drama in two acts, of which two scenes were performed by the Société Nationale (1887, 1888); two scores to accompany pieces for marionettes by Bouchor,— "La Tempête," after Shakespeare (1888), "Légende de Sainte Cécile" (1892). *Entr'acte*, "La Mort de Coelio" from "Caprices de Marianne" (1885). *Orchestral*: Symphony in B-flat (1891); "Solitude dans les Bois" (1886); "Soir de Fête"; "Poème," for violin and orchestra (played by Ysaye, Paris, 1897). *Chamber*: Trio in G minor (1883); Concert for piano, violin, and string quartet (Brussels, then Paris, 1892); Piano quartet; Quelques Danses for piano (1897). Choruses, duets, motets, "Chant Nuptial," "Hymne Védique"; Ballade for unaccompanied quartet. Among his songs are

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"VIVIANE," SYMPHONIC POEM, OPUS 5 . . . . . ERNEST CHAUSSON.

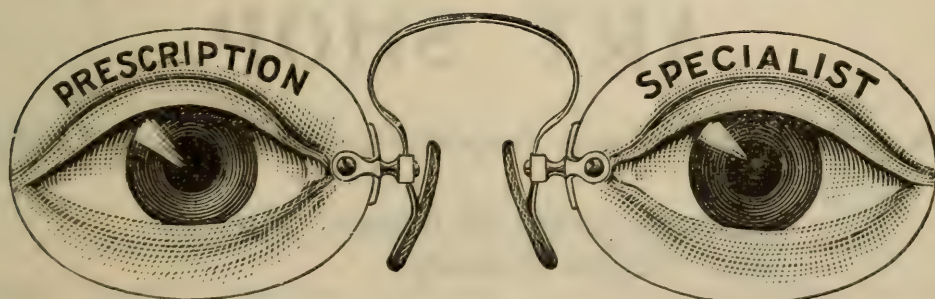
(Born at Paris in 1855; died at Limay, June 12, 1899.)

"Viviane" was performed for the first time at a concert in the Cirque d'Hiver, Paris, March 30, 1884.\* Padeloup and young composers whose works were performed were the conductors. The program included Duparc's symphonic poem, "Lénore," a Prélude by S. Lambert, pieces for the clarinet by the Vicomtesse de Grandval, scenes from "La Mort de Cléopâtre" by Camille Benoît, Vincent d'Indy's "Le Camp de Wallenstein" (first time), Saint-Saëns's Morceau de Concert for violin and orchestra (first played in 1880), Symphonic Fragments by Périllhou. These pieces were chosen by the Committee of the "Société Nationale de Musique," which was founded in 1871, to bring forward the works of young French composers. From 1871 to 1884 the Society gave about one hundred and fifty concerts to a limited audience. The assistance of Padeloup was asked, and in 1884 he gave the use of his hall and orchestra.

Chausson rewrote and reorchestrated his "Viviane." The chief music

\*Chausson's score bears a dedication to Miss Jeanne Escudier, and there is this note: "Société Nationale de Musique, March 31, 1883." I find no record of a performance of the symphonic poem on that date. The Paris music journals of 1884 and French critics speak of the date given above as that of the first performance.

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journals of Paris at that time were hide-bound in their conservatism, chauvinistic, and ready to shriek at "the influence of Wagner." The only mention of "Viviane" was as follows: "We heard a 'Viviane' that might be a 'Lénore,' and a 'Lénore' that might be a 'Viviane.'"

"Viviane" in revised form was first performed at a Lamoureux concert Jan. 29, 1888. The first performance in the United States was at Chicago (Theodore Thomas), Oct. 22, 1898.

\*  
\* \*

The score has this preface:—

Viviane and Merlin in the forest of Brocéliande. Love scene.

Trumpet-calls. Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep, and binds him with blooming hawthorns.

\*  
\* \*

The forest of Brocéliande, or Brechelian, is the forest known to-day as Paimpont. It is on the highway from Rennes to Brest. In this forest is the Fountain of Baranton, which in old times was endowed with marvellous and miraculous properties, and even now it is supposed to foretell an approaching storm by dull moaning. In this forest once lived the hermit Éon de l'Étoile, a gentleman of Brittany who believed himself to be the

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Messiah, the judge of the quick and the dead. His belief was founded on the resemblance of his name to the word "*Eum*," in the final sentence of exorcisms, "*Per Eum qui judicaturus est vivos et mortuos.*" Many followed him, and they preferred death at the stake to denial of their master. The Archbishop of Rheims arrested him and brought him before the council of that city. Éon was thrown into prison in the year 1148, and there he soon after died.

\*  
\* \*

Chausson's symphonic poem is founded on an Armorican legend. I paraphrase the tale as told by Villermarqué.

Arthur went to Gaul to deliver the king of Little Brittany and put Berry under the dominion of the Bretons, and Merlin followed him. After the

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deeds were done, Merlin took leave of Arthur for a time, and went homeward through the great forests. He assumed the shape and dress of a young student. Finally he came to the forest of Brocéliande, and there he found a spring, which was visited by a young maiden who lived in a dwelling near by. Her mother was the fairy of the valley, and she had endowed her daughter with these gifts: she would be loved by the wisest man in the world; he would obey all her wishes, and he could never force her to obey his; she would learn from him whatever she wished to know. And the name of this maiden was Viviane, "which means in the Chaldæan language, 'I shall do nothing.'" Pleased with her at first sight, he showed her many strange and wonderful things: he commanded proud processions to pass by for her amusement; he said the word, and gardens smiled before her; and then he left her for a year with the promise to teach her all that he knew.

Merlin returned on the eve of Saint John's Day. She was more beautiful than ever. "Her skin was so fresh, so white, so smooth!" And he was well-nigh mad with love. He taught her how to make water run where none ran before, to change her form at will, to put to sleep whomever she pleased. "He taught her then this secret and many others: our Lord God wished it thus."

Again Merlin left her to join Arthur; but he often visited Viviane, who knew him only as a fair youth. The king would miss him, and send messengers; but his call would be in vain.

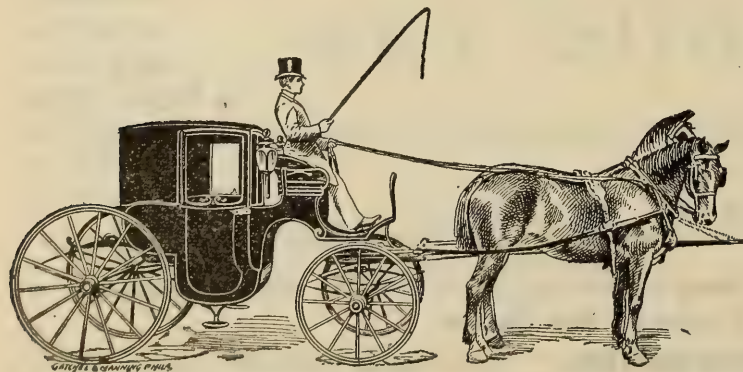
The hermit Blaise knew the secret of Merlin, and urged him to keep far from the forest. Merlin answered: "I shall never have the courage to

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abandon her. Yet I know that once near her I shall never have the strength to come back to you."

The hermit said: "Why do you go, if you know what is to happen?"

"I go because I gave her my promise. I love her with such a love that I cannot hold myself back. It is I, I alone, that gave her this power, and I shall enlarge it. She shall know all I know: I could not, I cannot, I do not wish to defend myself."

The good hermit held him for one mad, and began to weep. He embraced him, and Merlin went away; and he too wept at leaving his dear master.

Viviane had pondered many ways of keeping Merlin as her own. This time she caressed him as she had never done before. She said: "I wish this Garden of Joy to stay here as it is, forever; that we might live here always, we two; that we should never grow old, never leave each other, never cease to love in full happiness." And Merlin told her how to do this.

They sat one day beneath a bush of hawthorn, in the shade, on the green grass, and the head of Merlin was on the knees of Viviane. She passed again and again her hands through his hair, until he slept. Then she arose and turned nine times her scarf around the bush of blossoming hawthorn, and cast nine spells, which Merlin had taught her. Then she took her seat near him, and put again his head upon her knees, and she thought it all had been only play, and that there was really no bewitchment. But, when Merlin opened his eyes and looked about him, forest,



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garden, bush of hawthorn, all had disappeared, and he found himself in a castle of enchantment, on a bed of flowers, prisoner to the love of Viviane.

"Ah, Viviane!" he cried, "I shall think you purposed to deceive me, if you now ever go from me!"

"Sweetheart," said Viviane, "how could you think so? How could I ever leave you?"

And she kept her word to him.

\*  
\* \*

Tennyson represents Merlin in melancholy mood, leaving Arthur's court and sailing in a little boat till he touched Breton sands. Vivien followed; 'but he mark'd her not. She took the helm and he the sail.' "And, then she follow'd Merlin all the way, Ev'n to the wild woods of Broceliande." But the Viviane of the French legends is not the Vivien of Tennyson, and the Vivien of Tennyson is not the "Nimue" of Sir Thomas Malory. With the Vivien of Tennyson we now have nothing to do. This treacherous and malignant wanton was not in Chausson's mind, nor is she in the true Arthurian legends. As Mr. George Saintsbury says in his discussion of the Merlin stories ("The Flourishing of Romance and the Rise of Allegory"): "It is proper to say that the earliest versions give a much more favorable account of the conduct and motives of the heroine than that which Malory adopted, and which Tennyson for purposes of poetic contrast blackened yet further." Nor is this the only instance of Tennyson's deliberate distortion of the legends. "It cannot be too often repeated that Arthur, not even in Malory a 'blameless king' by any means, is in the earlier and original versions still less blameless, especially in the article of faithfulness to his wife."

\*  
\* \*

Merlin is introduced suddenly in Malory's story, as though he were shot

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into attention through a trap-door. According to Geoffrey of Monmouth he had been the court magician, a prophet of war, dynasties, weather, a general adviser. Malory tells us that Merlin "fell in a dotage on the damosel that King Pellinore brought to Court and ever she made Merlin good cheere till she had learned of him all manner thing that shee desired; and hee was so sore assotted upon her that he might not be from her. And so upon a time it hapned that Merlin shewed to her in a roche where as was a great wonder, and wrought by enchauntment which went under a stone. So by her subtile craft and working, she made Merlin to goe under that stone to let her wit of the mervailles there, but she wrought so there for him, that he came never out, for all the craft that he could doe. And so she departed and left Merlin." She was one of the damosels of the Lake "which hight Nimue."

\*  
\* \* \*

Now in the older and French versions Merlin, a creature of monstrous and incredible birth, was at first the Celtic Mercury, who performed the functions of Mercury, Hermes, Toth. Later he was bard, warrior, savant, prophet. Viviane, which is a corrupted form of Niniane, was a wood fairy, more beautiful than snow-necked swan, whose home was in the Forest of Brocéliande. She symbolized beneficent Nature. Merlin, the old seer that knew the future as well as the past, was willing, yea, eager, to enter within the magic circle which he had taught her. He knew what his fate would be. He longed to give her this assurance that he would never leave her.

There are many variations of the main idea: that Viviane was gentle and beneficent, that Merlin was not an unwilling or a deceived victim. It is no more necessary to examine here at length these variations than it would be to discuss whether the Arthurian legend is Celtic (Welsh or Armorican),

---

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French, or English, or at least Anglo-Norman. They that wish to read the French view of Merlin should consult Paulin Paris's "Romans de la Table Ronde" (vol. ii.). "Myrdhinn, ou l'Enchanteur Merlin," by the Vicomte Hersart de la Villemarqué, is entertaining; but the author is often untrustworthy and purely imaginative in "statements of fact" and conclusions.

\*  
\* \*

This symphonic poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 trumpets behind the scenes, 3 trombones, tuba, kettle-drums, big drum, little ancient cymbals in F on the fifth line of the treble staff and C, the fifth above cymbals, 2 harps, and strings.

Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them



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vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness."

\*  
\* \*

There are at least two operas founded on the story of Merlin and Viviane,—Goldmark's "Merlin," Vienna, Nov. 19, 1886 (New York, Jan. 3, 1887, with Alvary and Lilli Lehmann as the two chief characters); and Rüfer's "Merlin," Berlin, Feb. 28, 1887. Pugno's ballet "Viviane" (Eden Theatre, Paris, Oct. 28, 1886) is founded on an old legend, but Merlin is not introduced. The part of Viviane, the last daughter of the water and the last of the druidesses, was taken by Cornalba, the dancer.

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**It's a Fownes'**  
**That's all you**  
**need to know about**  
**a glove**

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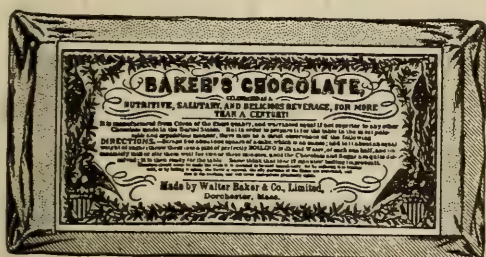
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The "Wedding March" (first movement) is composed of a theme, twelve variations, and a Finale. The theme, *Molto moderato*, is given to the 'cellos and double-basses. Some characterize it as "pastoral," probably on account of the title. "Rustic" is a better term. Variation I. Theme is played by the first horn, accompanied by horns and string-bass. Clarinets and flutes enter with a fresh melody. Variation II. (*Poco animato*) is given to the strings. It is of free, imitative, contrapuntal character, and some of the parts are now and then strengthened by first clarinet and bassoon. III. (*Allegro*) The trombones sound the first, simplified measures of the theme, which is then treated freely. IV. (*Andante con moto, quasi Allegretto*) begins with an expressive melody in the strings. The coloring suggests vividly the composer of "The Queen of Sheba." V. (*Allegretto*) Theme in the basses re-enforced by bassoons and horns. VI. (*Allegro vivace*) This variation has the character of a scherzo. VII. (*Allegretto pesante*) The variations now become freer and freer. VIII.



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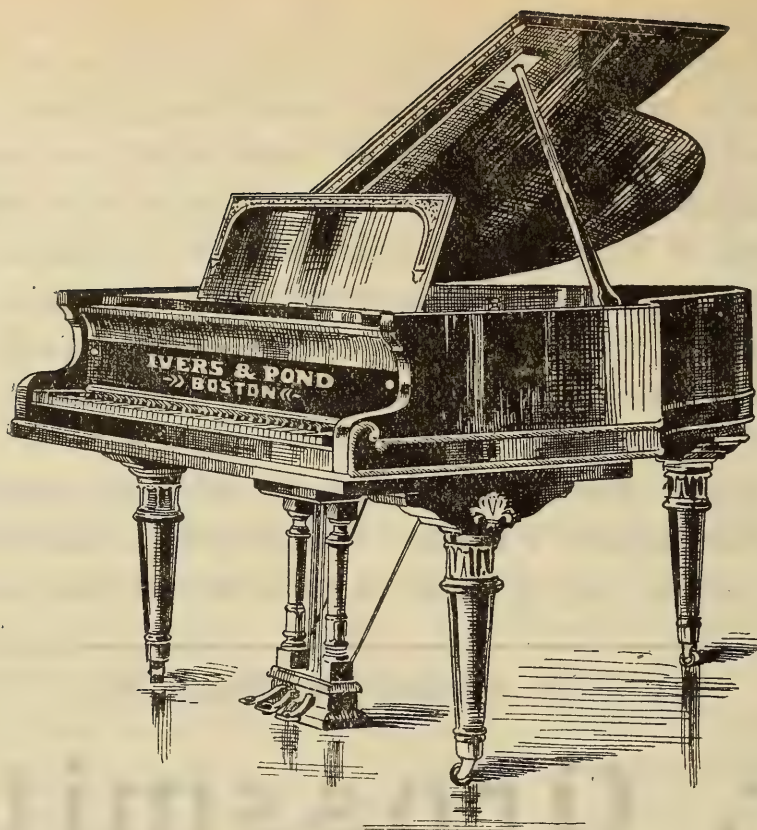
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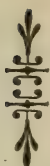
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## PROGRAMME.

Mozart . . . . . Overture, "Don Giovanni"

Brahms Concerto in A minor, for Violin and Violoncello, Op. 102

- I. Allegro (A minor).
- II. Andante (D major).
- III. Vivace non troppo (A minor).

Chausson . . . . . Symphonic Poem, "Viviane," Op. 5  
(First time at these concerts.)

Robert Schumann . . . . . Symphony in B-flat, No. 1, Op. 38

- I. Andante un poco maestoso.  
Allegro molto vivace.
- II. Larghetto.
- III. Scherzo: Molto vivace.  
Trio I.: Molto più vivace.  
Trio II.
- IV. Allegro animato e grazioso.

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SOLOISTS:

Mr. FRANZ KNEISEL and Mr. ALWIN SCHROEDER.



## Gabrilowitsch to the Everett Piano Co.

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Very sincerely yours,

ST. PETERSBURG, May 27, 1901.

OSSIP GABRILOWITSCH.

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CINCINNATI.

CHICAGO.



OVERTURE TO "DON GIOVANNI" . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

"Il Dissoluto Punito o sia Il Don Giovanni, dramma giocoso in due attie. La Poesia è dell' Abate da Ponte, Poeta de' Teatri Imperiali. La Musica è del Sig. Wolfgang Mozart, Maestro di Cap.," was first performed at Prague, Oct. 29, 1787. Mozart conducted his opera.

There are five or six variations of the famous tale concerning the composition of the overture. The first is said to be from the mouth of Mozart's widow, Constanze, who married Nissen: —

"The day before the performance, when the dress rehearsal was over, Mozart said in the evening to his wife that he should write the overture that night; that she should brew punch and stay by him to keep him cheerful. She did this, and told him stories about Aladdin's Lamp, Cinderella, and like tales, which made him laugh until the tears came to his eyes. The punch made him so sleepy that he nodded whenever she stopped, and worked only while she told the tales. But the intense application, the sleepiness, and the frequent nodding made the work too hard for him. His wife advised him to lie down on the sofa, and promised to wake him in an hour. He slept so soundly that she could not bear to disturb him, and she let him sleep two hours. It was then five o'clock. The copyist had been engaged at seven, and at seven o'clock the overture was ready."

This is Niemtschek's version: "The opera was already completed and rehearsed, and the performance was to be the day after; but there was no overture. The anxiety and the alarm of his friends, which increased each hour, seemed to entertain him. The more they were disconcerted, the more frivolous did Mozart appear. At last on the evening before the day of the first performance, after he had joked to his heart's content, he went toward midnight to his room, began to write, and finished in a few hours the wondrous masterpiece which connoisseurs place only after the heavenly

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'Sinfonie' of 'Die Zauberflöte.' The copyists had hard work to be ready for the performance; and the opera orchestra, whose skill was already known to Mozart, performed it exceedingly well at sight." Niemtschek added, "The incident is known all over Prague."

Stepánek told practically the same story. Mozart was with his friends till a late hour. Finally one said to him, "Mozart, 'Don Giovanni' will be performed to-morrow, and your overture is not yet ready." "Mozart looked a little confused, went to an adjoining room where paper, ink, and pens had been furnished him, began to write at midnight," etc. The copyists worked all day; and at a quarter of eight the parts, still wet though sanded, were brought to the theatre.

Genast's story is still more remarkable. According to him Mozart on the day before the dress rehearsal went to a supper at the house of a priest, where he drank deeply of Hungarian wine. Opera singers were at the supper, and so was Genast's father. The talk was half in Latin, half in Italian. About one o'clock Wahr and Genast undertook to see Mozart home. Mozart kept singing tunes from his new opera, and always returned to the "Champagne Song." "The cold air and the singing had robbed him of his senses," and as soon as he reached his room he fell asleep all dressed, on his bed. His companions slept as best they could on a sofa. They were awakened by powerful tones, and they saw Mozart at work by a dim lamp. They listened and were still. A little after seven he sprang to his feet and exclaimed: "There it is!" They kissed his "beautiful white hands." The score was divided and given to four copyists. "Now I'll sleep a little." At night the parts—some of them were still wet—were on the desks.

The most incredible version is that given by Alfred Meissner, who claimed that it was told him by his grandfather. His story is that Mozart, da Ponte, Casanova (of the famous memoirs), and some of the opera singers were at Duschek's country-house. Bondini, the manager, was horrified to hear that Mozart proposed to meet friends in the Tempelgässchen: "You never come away from there before midnight. Be reasonable,—think of your overture." "That is ready." "Yes, ready in your head, but there is nothing on paper." They all saw there was nothing to do but to imprison the composer. Teresa Bondini asked him for a glove that she had left on the piano. He looked in vain. She joined him and begged for some chords of the overture. Mozart began to play. They left him, and locked him in. They passed bottles of wine and cakes by a pole through the window, and later Casanova brought him the key. At seven in the morning the overture was ready.

Lyser, on information which came from Duschek and Bassi (the creator of Don Giovanni), would have us believe that Mozart went one day to Duschek's when Bassi was there, said there were three overtures to "Don Giovanni" in his head, and he did not know which was the best. He then played the three, all of which were admirable. The first was in E-flat, the second was in C minor, "with a free fugue, like that of 'Die Zauberflöte,' but of a far different character," and a third in D, which Duschek and Bassi declared to be the most appropriate to the subject and action. This was the one that Mozart wrote out so hurriedly. The others never were committed to paper.



What is the truth? We know that Mozart was in the habit of composing where he had no means of writing down his thoughts, that he had a prodigious musical memory, that the mechanical part of composition was distasteful to him. No doubt, the structure of the overture had been framed and even the details arranged long before the day of performance. It is no slight task to score an overture of 292 measures in seven or eight hours. To compose, to create it, and to score it in this time seems incredible; and the story of this hurried composition is to be classed with the legends concerning Mozart's death.

The overture was played at sight and brilliantly, and Mozart, so the story goes, said, "Many notes were dropped under the desks, but nevertheless it was mighty well played."

The orchestra of this theatre, then managed by Pasquale Bondini, consisted of 4 first violins, 4 second violins, 2 violas, 1 'cello, 2 double-basses, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, kettle-drums. Trombones were engaged when they were needed. Possart, of Munich, insists that Mozart could easily have had a larger orchestra. We know that rich and noble patrons in Prague offered him the services of their household musicians; but Possart, who has restored the operas of Mozart to their just proportions, claims that Mozart wrote the opera for the orchestra that was already known to him by the production "Le Nozze di Figaro." The musicians of Prague were then celebrated for their technic and musical intelligence. Mozart paid them a curious tribute in his own fragmentary translation into German of da Ponte's text. The scene is where Don Giovanni and Leporello are feasting, before the arrival of the Stone Man. The music is sounding, and Don Giovanni asks Leporello how he likes the fine concert. Mozart introduces this gag:—

Don Giovanni: "These fellows play superbly." Leporello: "Yes, they are musicians of Prague."

The theatre itself was small, and "Don Giovanni" was planned for a small room in which intimate relations could be quickly established between singers and hearers. I believe this theatre is still standing. Berlioz heard music and led some of his works in it, and he wrote: "When I saw it, in 1845, it was dark, small, dirty, and of wretched acoustical properties. Since then it has been restored. . . . The personnel of the orchestra

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JOHN A. SHERLOCK

and the chorus were in too exact relationship with the scanty dimensions of the hall, and seemed to accuse the manager of stinginess."

We know little about the details of the first performance. The theatre was crowded, the curtain was late in rising. Mozart was widely applauded and greeted thrice with a "Jubel," when he appeared as conductor and when he left his post. The enthusiasm was unbounded throughout the performance.

"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero; Garcia's son, who is now living in London, was the Leporello; the part of Zerlina was taken by Garcia's daughter, famous afterward as Malibran. Barbieri was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.

The first performance in Boston was on April 8, 1850, when Max Maretzek led. The cast was as follows:—

Don Giovanni . . . . .	BENEVENTANO
Donna Anna . . . . .	TRUFFI
Don Ottavio . . . . .	FORTI
Commendatore . . . . .	STRINI
Donna Elvira . . . . .	AMALIA PATTI
Leporello . . . . .	SANQUIRICO
Masetto . . . . .	NOVELLI
Zerlina . . . . .	BERTUCCA

\*  
\* \*

Victor Wilder burns incense to national pride by stating that Mozart, deeply interested at the time in French opera, modelled his overture in the French manner,—a developed allegro introduced by a slow movement; while the Italian overture was in three parts,—allegro, andante, final allegro. Furthermore, Mozart wrote in his score "*Ouvertura*," not "*Sinfonia*." "*Ouvertura*," by the way, is a vile term. (The overture to "*Idomeneo*," *Allegro*, "*Die Entführung aus dem Serail*," *Presto*, and "*Le Nozze di Figaro*," *Allegro assai*,—the three chief preceding operas,—are all in one movement.)

The *Andante* of the overture is taken from the catastrophe of the opera, which begins with the entrance of the Statue and his speech, "*Don Giovanni, a cenar teco m' invitasti*." The trombones which are used to-day in this scene were probably added for performance at Vienna, and it is doubtful whether they were added by Mozart; there is no indication for their use in the overture. The *Allegro* is wholly fresh material.

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Many strange and wonderful pages have been written about the opera and the overture. The most imaginative, the most fantastical, as well as the most sympathetic and poetic of all the stories, is the wild tale of E. T. A. Hoffmann, who advances the theory that Don Giovanni had wronged Donna Anna before he killed her father, that she loves him passionately although she should detest him, and that she does not live long after his taking off. "In the *Andante* (of the overture) horror of the terrible, unearthly *regno all' pianto* seized me, fearful forebodings of appalling things possessed my soul. The jubilant fanfare in the eighth measure of the *Allegro* sounded like exulting outrage. I saw from blackest night fiery demons stretch forth their glowing claws,—the life of joyous human beings who dance gayly on the thin cover of the bottomless pit. The conflict between the nature of man and unknown, frightful powers



which surround it, bent on destruction, came clearly before the eyes of my soul."

A less poetical but curious description is given by Oulibicheff, who is precise in his hysteria. According to him the D-sharp of the violins in the third measure of the *Allegro* against the D of the 'cellos indicates the hostile attitude of Don Giovanni toward the human race, or rather toward the male sex. "The rabid wolf comes creeping slyly on : with one bound he has snatched the lamb, and the trumpets hail the successful stroke with their triumphant fanfare. The news of the stolen lamb gets abroad, and spreads more and more." The alarm is given. The people gather to annihilate the wolf (from the sixteenth to the forty-eighth measure), etc.

Gounod in his "Don Juan" devotes eight pages to the consideration of this overture, and he, too, uses purple words and swollen phrases. "From the very start of the overture Mozart is in full drama, and the overture itself is the synthesis of this drama." The first chords establish "the majestic and terrible authority of divine justice, avenger of crime." The first four measures are made more fearful by the intervening rests. The following harmonic progression has "a sinister character that freezes with fright, as the sight of a ghost." (It was the cynical Auber who once said in the opera house, "There's a ghost in that music.") The rhythm has a fatal persistence that tells of no mercy for the impenitent blasphemer. "Everything in this formidable introduction breathes terror." Gounod speaks of the monotonous and inexorable rhythm of the strings, the funereal timbre of the wind instruments, the first violins which in syn-copation pry into the most secret recesses of that darkened conscience, the figure of the second violins which rolls itself like a huge snake around the guilty one, the obstinate resistance of the condemned, the frightful rising and falling scales which yawn as waves in a tempest. The *Allegro* shows the hero flushed with the fever of insolence, deaf to the warning from heaven, headstrong in audacity, quick and sparkling as a sword, breaking through all obstacles, climbing balconies, putting to rout the alguazils. "What sonority obtained with so few notes and such simple means ! What youthful charm, what brilliance of the grand lord in the two measures that follow the first seven of the *Allegro* ! How luminous the timbres and the rhythm of the wind-instruments after the fine, delicate,

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discreet use of the strings! What wheedling charm in the thirds of oboes and clarinets at the thirty-second measure! What tumult, yet without confusion, in the double imitation in canon as you leave the fifty-fourth measure!" And Gounod has many "What's" and "How's," accompanied with exclamation points.

The book by Gounod should never be read without the gloss, now applaudive, now ironic, prepared by Camille Saint-Saëns. The latter refers to the "eloquent rests" at the beginning of the overture, and says: "Eloquent silence in music is a comparatively modern conquest. From the Roman style of Palestrina to the reddish pointed arches of Bach, the art of the past ignored it or made little of it. Even now some seem to disdain this precious help, for they are busied in immoderately weaving the work of musical tissue and covering it with rich embroideries." Saint-Saëns advises those who prefer to ignore Mozart to examine the rests in the first measures of the Prelude to "Tristan und Isolde." He then quotes liberally from Gounod, and adds: "This picture is all true, and yet, if we look closely at it, the details appear insignificant. What! simple intervals of the octave! basses repeating for some measures a very simple rhythm! Syncopes (where are they not to be seen?), a little figure on the fourth string of second violins,—and these scales, '*ces effroyables gammes*,' which are of a moderate pace and do not go beyond the octave,—these things are marvels! Yes, it is true: these details taken by themselves appear insignificant or nothing at all; they derive their value from their opportunity, their reciprocal harmoniousness, contrast, general equilibrium; and in this lies style, here is the secret of genius. . . . And all this disappears in mediocre performances. A piece like this can be played apparently in a respectable fashion, and yet make no impression. Unfortunately, nothing is more difficult to perform than this exquisite music, where each note, each rest, has its own value; where the slightest negligence, not only in the letter, but in the spirit, may bring on defeat. The great musical shows have another kind of strength. The overture to 'Tannhäuser,' the overture to 'Guillaume Tell' (you see that I speak without prejudice), survive second-rate performances. Many notes may be beautifully slain, but there are so many that there will always be survivors. It is a triumph of big battalions. The tree with a thousand leaves can brave the storm; but what is left of a flower or the wing of a butterfly, after it has been bruised?"

CONCERTO FOR VIOLIN AND VIOLONCELLO, IN A MINOR, OPUS 102.

JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This double concerto was first played at Cologne, Oct. 18, 1887, by Joseph Joachim and Robert Hausmann. The first performance in America was at Thomas's Symphony Concert at New York, Jan. 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony Concert, Nov. 18, 1893, by Messrs. Kneisel and Schroeder; and it was one of the pieces performed at the concert in memory of Brahms, April 10, 1897.

A concerto for violin and violoncello with orchestra is seldom heard in the concert room. There are many compositions for various solo stringed



instruments grouped together; thus "Le Coucou," for violé d'amour and double-bass by Antoine Bruni (1759-1823), was played last December at a Colonne matinée in Paris. There are double concertos for violin and viola and for two violins by Mozart; a triple concerto for piano, violin, and 'cello, by Beethoven; a double concerto for two violins by Spohr,—I cite at random. This concerto of Brahms is not merely a duet for virtuosos: the work has a symphonic character, and the solo instruments and the orchestra contribute alike to the musical structure of the whole. On the other hand, the soloists are not unduly subordinated, and, as has well been said, they are *primi inter pares*.

"VIVIANE," SYMPHONIC POEM, OPUS 5 . . . . ERNEST CHAUSSON.

(Born at Paris in 1855; died at Limay, June 12, 1899.)

"Viviane" was performed for the first time at a concert in the Cirque d'Hiver, Paris, March 30, 1884.\* Padeloup and young composers whose works were performed were the conductors. The program included Duparc's symphonic poem, "Lénore," a Prélude by S. Lambert, pieces for the clarinet by the Vicomtesse de Grandval, scenes from "La Mort de Cléopâtre" by Camille Benoît, Vincent d'Indy's "Le Camp de Wallenstein" (first time), Saint-Saëns's Morceau de Concert for violin and orchestra (first played in 1880), Symphonic Fragments by Périlhou. These pieces were chosen by the Committee of the "Société Nationale de Musique," which was founded in 1871, to bring forward the works of young French composers. From 1871 to 1884 the Society gave about one hundred and fifty concerts to a limited audience. The assistance of Padeloup was asked, and in 1884 he gave the use of his hall and orchestra.

Chausson rewrote and reorchestrated his "Viviane." The chief music journals of Paris at that time were hide-bound in their conservatism,

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\*Chausson's score bears a dedication to Miss Jeanne Escudier, and there is this note: "Société Nationale de Musique, March 31, 1883." I find no record of a performance of the symphonic poem on that date. The Paris music journals of 1884 and French critics speak of the date given above as that of the first performance.

It's a Fownes'  
That's all you  
need to know about  
a glove

chauvinistic, and ready to shriek at "the influence of Wagner." The only mention of "Viviane" was as follows: "We heard a 'Viviane' that might be a 'Lénore,' and a 'Lénore' that might be a 'Viviane.'"

"Viviane" in revised form was first performed at a Lamoureux concert Jan. 29, 1888. The first performance in the United States was at Chicago (Theodore Thomas), Oct. 22, 1898.

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The score has this preface:—

Viviane and Merlin in the forest of Brocéliande. Love scene.

Trumpet-calls. Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep, and binds him with blooming hawthorns.

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The forest of Brocéliande, or Brecheliant, is the forest known to-day as Paimpont. It is on the highway from Rennes to Brest. In this forest is the Fountain of Baranton, which in old times was endowed with marvellous and miraculous properties, and even now it is supposed to foretell an approaching storm by dull moaning. In this forest once lived the hermit Éon de l'Étoile, a gentleman of Brittany who believed himself to be the Messiah, the judge of the quick and the dead. His belief was founded on the resemblance of his name to the word "*Eum*," in the final sentence of exorcisms, "*Per Eum qui judicaturus est vivos et mortuos*." Many followed him, and they preferred death at the stake to denial of their master. The Archbishop of Rheims arrested him and brought him before the council of that city. Éon was thrown into prison in the year 1148, and there he soon after died.

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Chausson's symphonic poem is founded on an Armorican legend. I paraphrase the tale as told by Villermarqué.

Arthur went to Gaul to deliver the king of Little Brittany and put Berry under the dominion of the Bretons, and Merlin followed him. After the deeds were done, Merlin took leave of Arthur for a time, and went homeward through the great forests. He assumed the shape and dress of a young student. Finally he came to the forest of Brocéliande, and there



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he found a spring, which was visited by a young maiden who lived in a dwelling near by. Her mother was the fairy of the valley, and she had endowed her daughter with these gifts: she would be loved by the wisest man in the world; he would obey all her wishes, and he could never force her to obey his; she would learn from him whatever she wished to know. And the name of this maiden was Viviane, "which means in the Chaldæan language, 'I shall do nothing.'" Pleased with her at first sight, he showed her many strange and wonderful things: he commanded proud processions to pass by for her amusement; he said the word, and gardens smiled before her; and then he left her for a year with the promise to teach her all that he knew.

Merlin returned on the eve of Saint John's Day. She was more beautiful than ever. "Her skin was so fresh, so white, so smooth!" And he was well-nigh mad with love. He taught her how to make water run where none ran before, to change her form at will, to put to sleep whomever she pleased. "He taught her then this secret and many others: our Lord God wished it thus."

Again Merlin left her to join Arthur; but he often visited Viviane, who knew him only as a fair youth. The king would miss him, and send messengers; but his call would be in vain.

The hermit Blaise knew the secret of Merlin, and urged him to keep far from the forest. Merlin answered: "I shall never have the courage to abandon her. Yet I know that once near her I shall never have the strength to come back to you."

The hermit said: "Why do you go, if you know what is to happen?"

"I go because I gave her my promise. I love her with such a love that I cannot hold myself back. It is I, I alone, that gave her this power, and I shall enlarge it. She shall know all I know: I could not, I cannot, I do not wish to defend myself."

The good hermit held him for one mad, and began to weep. He embraced him, and Merlin went away; and he too wept at leaving his dear master.

Viviane had pondered many ways of keeping Merlin as her own. This time she caressed him as she had never done before. She said: "I wish this Garden of Joy to stay here as it is, forever; that we might live here always, we two; that we should never grow old, never leave each other, never cease to love in full happiness." And Merlin told her how to do this.

They sat one day beneath a bush of hawthorn, in the shade, on the green grass, and the head of Merlin was on the knees of Viviane. She passed again and again her hands through his hair, until he slept. Then she arose and turned nine times her scarf around the bush of blossoming hawthorn, and cast nine spells, which Merlin had taught her. Then she took her seat near him, and put again his head upon her knees, and she thought it all had been only play, and that there was really no bewitchment. But, when Merlin opened his eyes and looked about him, forest, garden, bush of hawthorn, all had disappeared, and he found himself in a castle of enchantment, on a bed of flowers, prisoner to the love of Viviane.

"Ah, Viviane!" he cried, "I shall think you purposed to deceive me, if you now ever go from me!"

"Sweetheart," said Viviane, "how could you think so? How could I ever leave you?"

And she kept her word to him.

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Tennyson represents Merlin in melancholy mood, leaving Arthur's court and sailing in a little boat till he touched Breton sands. Vivien followed; "but he mark'd her not. She took the helm and he the sail." "And, then she follow'd Merlin all the way, Ev'n to the wild woods of Broceliande." But the Viviane of the French legends is not the Vivien of Tennyson, and the Vivien of Tennyson is not the "Nimue" of Sir Thomas Malory. With the Vivien of Tennyson we now have nothing to do. This treacherous and malignant wanton was not in Chausson's mind, nor is she in the true Arthurian legends. As Mr. George Saintsbury says in his discussion of the Merlin stories ("The Flourishing of Romance and the Rise of Allegory"): "It is proper to say that the earliest versions give a much more favorable account of the conduct and motives of the heroine than that which Malory adopted, and which Tennyson for purposes of poetic contrast blackened yet further." Nor is this the only instance of Tennyson's deliberate distortion of the legends. "It cannot be too often repeated that Arthur, not even in Malory a 'blameless king' by any means, is in the earlier and original versions still less blameless, especially in the article of faithfulness to his wife."

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Merlin is introduced suddenly in Malory's story, as though he were shot into attention through a trap-door. According to Geoffrey of Monmouth he had been the court magician, a prophet of war, dynasties, weather, a general adviser. Malory tells us that Merlin "fell in a dotage on the damosel that King Pellinore brought to Court and ever she made Merlin good cheere till she had learned of him all manner thing that shee desired; and hee was so sore assotted upon her that he might not be from her. And so upon a time it hapned that Merlin shewed to her in a roche where as was a great wonder, and wrought by enchauntment which went under a stone. So by her subtil craft and working, she made Merlin to goe under that stone to let her wit of the mervailles there, but she wrought so there for him, that he came never out, for all the craft that he could doe. And so she departed and left Merlin." She was one of the damosels of the Lake "which hight Nimue."

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\* \*

Now in the older and French versions Merlin, a creature of monstrous and incredible birth, was at first the Celtic Mercury, who performed the functions of Mercury, Hermes, Toth. Later he was bard, warrior, savant, prophet. Viviane, which is a corrupted form of Niniane, was a wood fairy, more beautiful than snow-necked swan, whose home was in the Forest of Brocéliande. She symbolized beneficent Nature. Merlin, the old seer that knew the future as well as the past, was willing, yea, eager, to enter within the magic circle which he had taught her. He knew what his fate would be. He longed to give her this assurance that he would never leave her.

There are many variations of the main idea: that Viviane was gentle and beneficent, that Merlin was not an unwilling or a deceived victim. It is no more necessary to examine here at length these variations than it would be to discuss whether the Arthurian legend is Celtic (Welsh or Armorican), French, or English, or at least Anglo-Norman. They that wish to read the French view of Merlin should consult Paulin Paris's "*Romans de la Table Ronde*" (vol. ii). "*Myrdhinn, ou l'Enchanteur Merlin*," by the



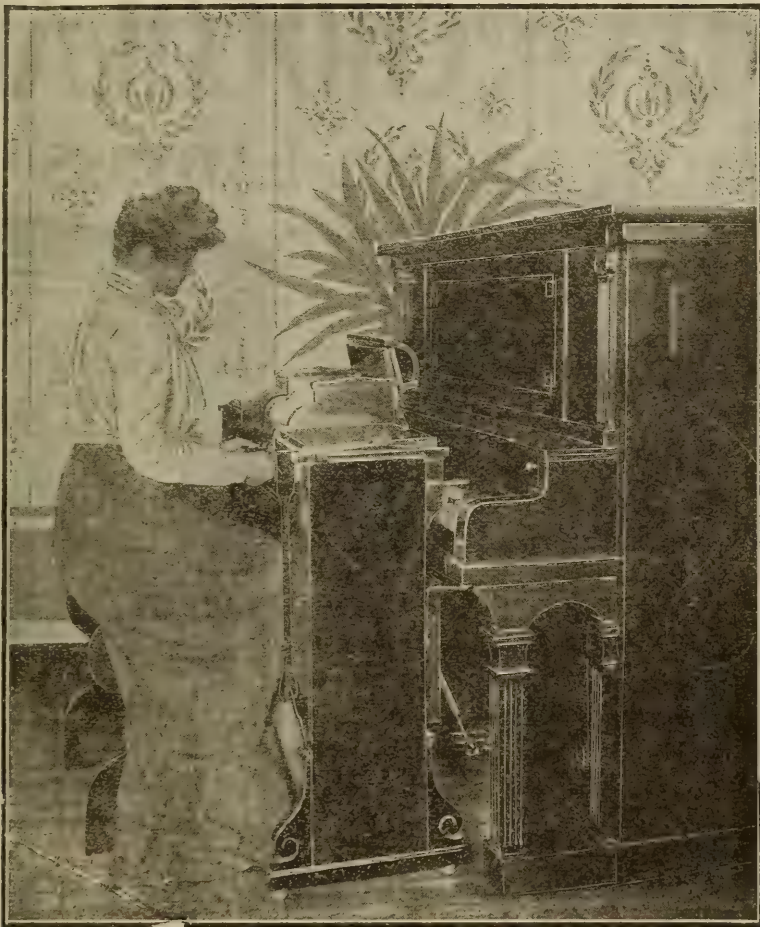
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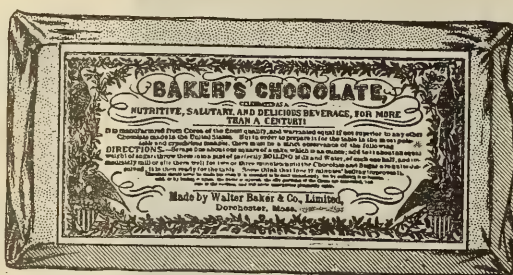
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Vicomte Hersart de la Villermarqué, is entertaining ; but the author is often untrustworthy and purely imaginative in "statements of fact" and conclusions.

\* \* \*

This symphonic poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 trumpets behind the scenes, 3 trombones, tuba, kettle-drums, big drum, little ancient cymbals in F on the fifth line of the treble staff and C, the fifth above cymbals, 2 harps, and strings.

Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness."

\* \* \*

There are at least two operas founded on the story of Merlin and Viviane,—Goldmark's "Merlin," Vienna, Nov. 19, 1886 (New York, Jan. 3, 1887, with Alvary and Lilli Lehmann as the two chief characters); and Rüfer's "Merlin," Berlin, Feb. 28, 1887. Pugno's ballet "Viviane" (Eden Theatre, Paris, Oct. 28, 1886) is founded on an old legend, but



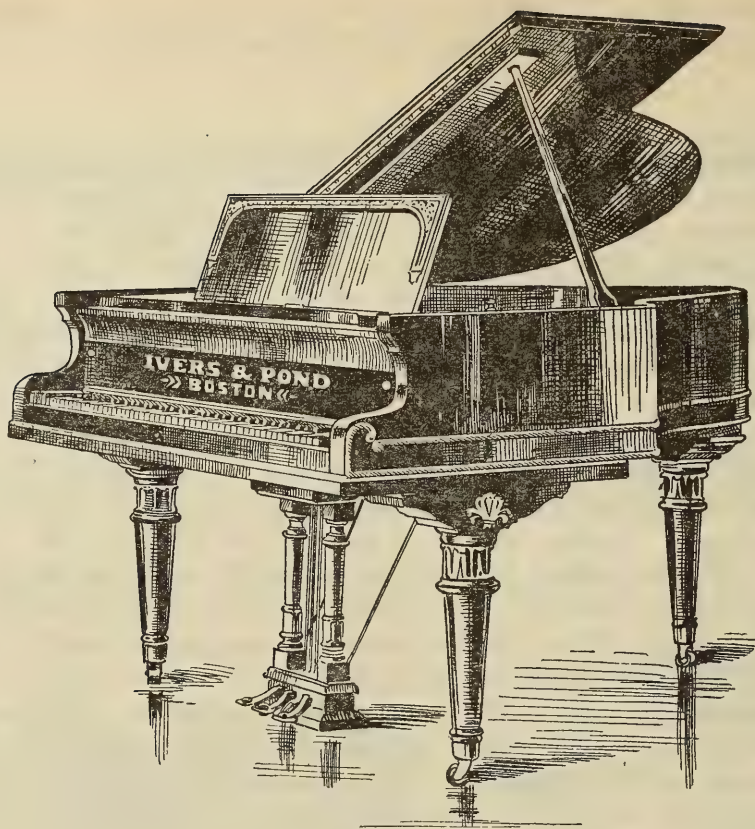
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Merlin is not introduced. The part of Viviane, the last daughter of the water and the last of the druidesses, was taken by Cornalba, the dancer.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OPUS 38 . . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich,  
near Bonn, July 29, 1856.)

Schumann worked during 1832-33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, Nov. 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played Feb. 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (Jan. 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano pieces — Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank — and songs. But in 1841 he wrote Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck Sept. 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal," — the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (Nov. 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very

old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

\*  
\* \*

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

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Du Geist der Wolke, trüb' und schwer,  
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu  
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,  
Und Nacht verhüllt der Liebe Stern :

Du Geist der Wolke, trüb' und feucht,  
Was hast Du all' mein Glück verscheucht,

Was rufst Du Thränen in's Gesicht,  
Und Schatten in der Seele Licht ?

O wende, wende Deinen Lauf,—  
Im Thale blüht der Frühling auf !

These verses have thus been Englished in prose : " Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea ; thy grey veil covers in a moment the clear eye of heaven ; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul ! O turn, O turn thy course,— In the valley blooms the Spring ! "

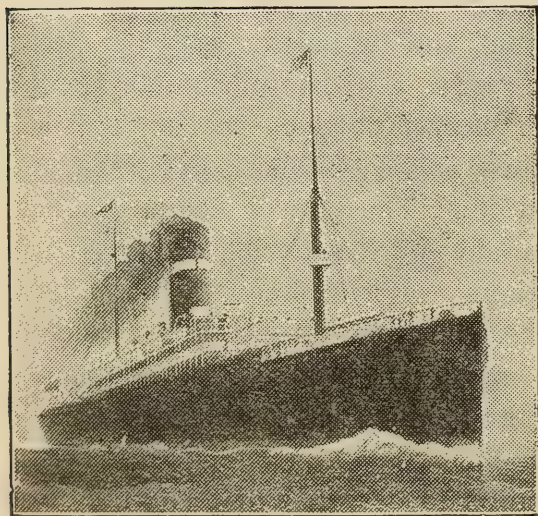
I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes : " Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, '*Im Thale blüht der Frühling auf!*' he will be given the key that will dispel all his mystification. The symphony is the apotheosis of Spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, ' Why should there not be an opera without words ? '

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\* \*

" Adolph Böttger," says Mr. Kautz, " during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him ; but their artistic tendencies diverged later on, and they became estranged.

Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned — what must now seem surprising — that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the *Études Symphoniques* in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's '*Ich hör' ein Vöglein locken,*' were both framed, and occupied



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conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

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It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

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\* \*

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Gewandhaus at Leipsic, March 31, 1841. The program was as follows:—



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CLARA SCHUMANN.	
Aria from "Iphigenie" ( <i>sic</i> ) . . . . .	Gluck
H. SCHMIDT.	
Allegro . . . . .	R. Schumann
{ Song without Words . . . . .	Mendelssohn
{ Piece . . . . .	Scarlatti
CLARA SCHUMANN.	
Symphony (MS.) . . . . .	R. Schumann
Conducted by MENDELSSOHN.	
Duo for Four Hands (new) . . . . .	Mendelssohn
CLARA SCHUMANN and MENDELSSOHN.	
Songs: "Widmung," "Die Löwenbraut" . . . . .	R. Schumann
"Am Strande" . . . . .	C. Schumann
MISS SCHLOSS.	
Duo Concertante for Melophone and Violoncello . . . . .	
GIULO REGONDI and JOSEPH LIDEL ( <i>sic</i> ).	
Fantasie on Themes from "Moses" . . . . .	Thalberg
CLARA SCHUMANN.	

The melophone was a forerunner of the modern reed organ. It was invented in 1837 by Leclerc, a watchmaker of Paris, and was in the form of a huge guitar. The right hand acted as blower. Halévy used the instrument in his opera, "Guido et Ginevra" (Paris, 1838).

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The symphony was played for the first time in England at a Philharmonic Concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic Concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer.

"Robert Schumann and Richard Wagner (uncle of the famous Middle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mrs. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country.



The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro: while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner — 'Brother Wagner,' be it understood — is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum*: "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, [especially in a symphony in B-flat, described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before, though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarrotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained — had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's, long enough to reach its knees — as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

\* \*

The first performance in Boston was by the Musical Fund Society, Mr.

Suck conductor, Jan. 15, 1853. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?' " ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, Jan. 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we could only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

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If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the

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Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, Jan. 19, 1862. The whole symphony was played at the Conservatory Concert, led by George Hainl, Dec. 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

\* \*

And in Vienna the symphony, led by Schumann on Jan. 1, 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

\* \*

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, Nov. 15, 1884, Nov. 13, 1886, Nov. 3, 1888; Mr. Nikisch, March 8, 1890, Jan. 31, 1891, April 16, 1892, Jan. 28, 1893; Mr. Paur, Nov. 25, 1893, Dec. 7, 1895, Oct. 23, 1897; Mr. Gericke, Oct. 14, 1899.

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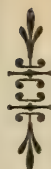
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GRAND CONCERT,  
MONDAY EVENING, MARCH 3, 1902.

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## PROGRAMME.

Mendelssohn . . . . Overture to Racine's "Athalie," Op. 74

Handel . . . . Scena: "Sweet bird, that shun'st the noise of folly,"  
from "L' Allegro, il Penseroso ed il Moderato"  
Flute Obligato, Mr. MAQUARRE.

Chausson . . . . . Symphonic Poem, "Viviane," Op. 5

Verdi . . . . . Aria: "Sicilian Vespers"

Tschaikowsky . . . . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio.

Allegro non troppo.

II. Allegro con grazia.

III. Allegro molto vivace.

IV. Finale: Adagio lamentoso.

Wagner . . . . . Prelude to "The Mastersingers of Nuremberg"

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There will be an intermission of ten minutes before the Symphony.

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## OVERTURE TO RACINE'S "ATHALIE," OPUS 74.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

Frederick William IV., King of Prussia, proposed to establish an Academy of Arts at Berlin. There were to be four divisions, Painting, Sculpture, Architecture, and Music; and each division was to have a director, who should in turn take charge of the whole Academy. The King offered the position of Director of Music to Mendelssohn, with a salary of 3,000 thalers; and in 1841 Mendelssohn moved from Leipsic to Berlin. The scheme itself came to naught; but Mendelssohn had promised to remain in Berlin for a year, and in 1841 his music to "Antigone" was produced. Then an arrangement was made by which Mendelssohn should direct the Cathedral choir, which should form the nucleus of a society for special and brilliant concerts. For this he should receive 1,500 thalers a year, on the condition that he should write music for the concerts. The works already agreed upon were "Midsummer Night's Dream," "The Tempest," "Ædipus Coloneus," and "Athalie." The music for "Midsummer Night's Dream," and the choruses for Racine's "Athalie" were finished at Leipsic early in 1843, and the King ordered that with "Antigone" the works should be performed at Potsdam in September. The scores were not all ready, and there was a delay. "Midsummer Night's Dream" was produced at the New Palace, Potsdam, Oct. 14, 1843, and at the King's Theatre, Berlin, October 18. Music for the "Eumenides" of Æschylus was ordered, and later there was talk of music for "Agamemnon" and the "Choëphoræ"; but Mendelssohn "declared the task beyond the power of any living musician to fulfil conscientiously." (Dr. Villiers Stanford had more courage: witness his "Eumenides," Cambridge, 1885.) The ingenious W. A. Lampadius remarks: "No one who knows Æschylus' rough and ungainly language and his massive thoughts will wonder that Mendelssohn declined the undertaking." No, Mendelssohn was hardly the man to write music for the sublime tragedies of Æschylus. Mendelssohn in 1844 had been released from all official duties in Berlin, and was allowed to undertake such works as Frederick William might command. His salary was 1,000 thalers, and he might live

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where he pleased. According to Lampadius, Mendelssohn undertook "gladly" the task of writing music for "Athalie." The choruses written in 1843 were for female voices with piano accompaniment. The overture and the War March of the Priests, for orchestra, were written in 1844. The choruses were rewritten for mixed chorus, and the accompaniments were scored for orchestra in 1845. "Athalie" was performed at Charlottenburg, Nov. 30, 1845, according to contemporaneous music journals, quoted by Mr. Stephen S. Stratton, the latest and the most satisfactory biographer of Mendelssohn. The date Dec. 1, 1845, is given by others. There was a performance afterward in Berlin. None of the music of "Athalie" was published during the lifetime of the composer.

It was Chorley that said: "Of all the animated artists who ever lived, Mendelssohn, when need was, was the most placid, the most serene, the one who sacrificed the least of his own independence to effect, as all his sacred, and much of his secular, music remains to attest. That he had tastes in harmony tending towards mannerism is not to be denied; but the sole trace of Hebrew influence that I can think of, in all the body of music he poured out, is in a few portions of his 'Athalie' music. These as well befitted a Jewish story as did the faëry tone his 'Midsummer Night's Dream,' as did the wild, billowy heavings of the North Sea his 'Hebriden' overture."

The overture was performed for the first time in Boston, Dec. 23, 1852, by the Germania under the leadership of Carl Bergmann with "his infallible baton." Mr. Dwight, the leading critic of Boston at that time, found the music "full of wild and solemn grandeur, opening with a psalm-like harmony." It is a good thing to know the programs of the past, for they reflect the contemporaneous musical taste and customs. The program of this Germania Concert was as follows:—

#### PART I.

Grand Symphony No. 4, in B-flat major . . . . . *Beethoven*  
 Grand Concerto for the Violin, No. 24. . . . . *Viotti*  
 Performed by CAMILLA URSO.

Notturmo from Melodrama, "Midsummer Night's Dream" (by request) . . . *Mendelssohn*

#### PART II.

Grand Overture, "Athalie," Op. 74 . . . . . *Mendelssohn*  
 (Posthumous work. First time.)

Grand Solo for the Flute on Themes from "La Fille du Régiment" . . . *Briccialdi*  
 Performed by CARL ZERRAHN.

Grand Fantasia on Themes from "Don Giovanni," for Piano . . . . . *Thalberg*  
 Performed by ALFRED JAEEL.

Souvenir de Haydn, Fantasia on the Air "Gott erhalte Franz den Kaiser,"  
 for Violin . . . . . *Léonard*  
 Performed by CAMILLA URSO.

Grand Overture, "Merry Wives of Windsor" . . . . . *Otto Nicolai*  
 (First time.)

\*  
 \* \*

Camilla Urso (1842-1902) played for the first time in Boston at the Masonic Temple, Oct. 8, 1852. Alfred Jaell (1832-82), a pianist of refinement and elegance, gave concerts in this country during the years 1852-54.

\*  
 \* \*

The music of "Athalie" was performed here by Mr. J. C. D. Parker's



Club, Jan. 1, 1864, or at least portions of it without orchestra. There were performances by the Cecilia, but the first performance of the complete work with orchestra was by this society, aided by the Boston Orchestral Club, Jan. 27, 1887, when the solo singers were Mrs. F. P. Whitney, Mrs. L. S. Ipsen, Miss H. C. McLain. Mr. Howard Malcolm Ticknor was the reader. Mendelssohn's music was given with Racine's play in French at the Sanders Theatre, Cambridge, Dec. 6, 1897. (The first performance of "Athalie" as a stage play and with the music in London was on June 20, 1900.)

\* \* \*

Racine's "Esther" was sung and acted in 1689 by the young school-girls of Saint-Cyr, and the music was by Jean Baptiste Moreau (1656-1733). The *Mercure de France* said at the time: "There are choruses in this piece which are of great beauty, and will be of the utmost use to those who take the side of religion; for they will thus learn to sing, a thing very necessary in convents." Racine had turned the young women into excellent play-actresses: it was said they played too well. Mme. de Maintenon, influenced also by foes of Racine, determined to suppress the shows; but, inasmuch as "Athalie" had been rehearsed, the new play was produced late in 1690 at Versailles by the young women and in the presence of the King. The girls acted in a room without stage or scenery, and they wore their modest uniforms. The music was written by Moreau, of whom Racine thought highly, for he himself wrote: "I cannot make up my mind to finish this preface without rendering justice to whom it is due and without confessing frankly that his music was one of the most agreeable features of the piece. All the connoisseurs agree that for a long time they have not heard such touching airs, or airs better suited to the words." This music is in existence. The style is simple and the flavor is of the plain-song. The play was acted at the Court in 1702.

Others have written choruses and incidental music for performances of this play in Paris: Clérambault (1756), Baudron (about 1780), Gossec (1791), Perne (1800), Boïeldieu (written in 1810 and performed in 1836), Clément (1858), Jules Cohen (1859). Portions of Mendelssohn's music were heard in Paris in 1866, and the whole of it was performed at the

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Odéon, June 28, 1867. Stage music was written also by Schulz (1775) Abt Vogler (1791). An opera by Poissl was performed in Munich in 1814, and there are oratorios by Laurenti (1716), Handel (1733), Mayr; (1822), and Russ (about 1830).

Handel's oratorio "Athalia" was introduced at a Public Act of the University of Oxford. There are curious references to this appearance of an oratorio in the ceremony of conferring degrees after examination in "The Remains of T. Hearne, M.A., of St. Edmund's Hall," non-juror and antiquarian, a godly man, who suffered for sake of conscience. I quote from his diary: "1733, July 5.—One Handell, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in Musick at this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested so to do, and, as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day at 5s. a ticket. This performance began a little after five o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell and . . . a great number of foreign fiddlers, they went to Abbingdon." "Athalia" was performed July 10. A contemporaneous pamphleteer wrote: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying that truly it was his opinion that the theatre was erected for other guise purposes than to be prostituted to a company of squeaking, bawling, outlandish singsters, let the agreement be what it wou'd." There is a story, disputed by some, that Handel refused the diploma of a Doctor of Music, offered by the University, and said: "Vat de dyfil I trow my money away for dat wich de block-head wish? I no want."

"VIVIANE," SYMPHONIC POEM, OPUS 5 . . . . . ERNEST CHAUSSON.

(Born at Paris in 1855; died at Limay, June 12, 1899.)

"Viviane" was performed for the first time at a concert in the Cirque

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d'Hiver, Paris, March 30, 1884.\* Padeloup and young composers whose works were performed were the conductors. The program included Duparc's symphonic poem, "Lénore," a Prélude by S. Lambert, pieces for the clarinet by the Vicomtesse de Grandval, scenes from "La Mort de Cléopâtre" by Camille Benoît, Vincent d'Indy's "Le Camp de Wallenstein" (first time), Saint-Saëns's Morceau de Concert for violin and orchestra (first played in 1880), Symphonic Fragments by Périlhou. These pieces were chosen by the Committee of the "Société Nationale de Musique," which was founded in 1871, to bring forward the works of young French composers. From 1871 to 1884 the Society gave about one hundred and fifty concerts to a limited audience. The assistance of Padeloup was asked, and in 1884 he gave the use of his hall and orchestra.

Chausson rewrote and reorchestrated his "Viviane." The chief music journals of Paris at that time were hide-bound in their conservatism, chauvinistic, and ready to shriek at "the influence of Wagner." The only mention of "Viviane" was as follows: "We heard a 'Viviane' that might be a 'Lénore,' and a 'Lénore' that might be a 'Viviane.'"

"Viviane" in revised form was first performed at a Lamoureux concert Jan. 29, 1888. The first performance in the United States was at Chicago (Theodore Thomas), Oct. 22, 1898.

\*  
\* \*

The score has this preface:—

Viviane and Merlin in the forest of Brocéliande. Love scene.

Trumpet-calls. Messengers of King Arthur scour the forest in search of the enchanter.

Merlin remembers his errand. He fain would fly the embraces of Viviane.

Scene of the bewitchment. To detain him, Viviane puts Merlin to sleep, and binds him with blooming hawthorns.

\*  
\* \*

The forest of Brocéliande, or Brecheliant, is the forest known to-day as

\*Chausson's score bears a dedication to Miss Jeanne Escudier, and there is this note: "Société Nationale de Musique, March 31, 1883." I find no record of a performance of the symphonic poem on that date. The Paris music journals of 1884 and French critics speak of the date given above as that of the first performance.

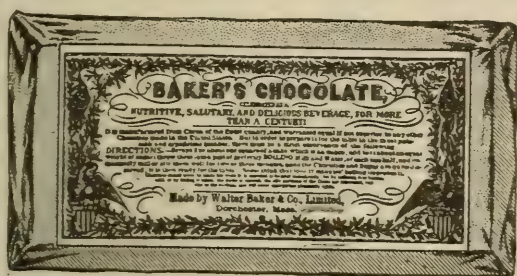
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Paimpont. It is on the highway from Rennes to Brest. In this forest is the Fountain of Baranton, which in old times was endowed with marvellous and miraculous properties, and even now it is supposed to foretell an approaching storm by dull moaning. In this forest once lived the hermit Éon de l'Étoile, a gentleman of Brittany who believed himself to be the Messiah, the judge of the quick and the dead. His belief was founded on the resemblance of his name to the word "*Eum*," in the final sentence of exorcisms, "*Per Eum qui judicaturus est vivos et mortuos.*" Many followed him, and they preferred death at the stake to denial of their master. The Archbishop of Rheims arrested him and brought him before the council of that city. Éon was thrown into prison in the year 1148, and there he soon after died.

\*  
\* \*  
\*

Chausson's symphonic poem is founded on an Armorican legend. I paraphrase the tale as told by Villermarqué.

Arthur went to Gaul to deliver the king of Little Brittany and put Berry under the dominion of the Bretons, and Merlin followed him. After the deeds were done, Merlin took leave of Arthur for a time, and went homeward through the great forests. He assumed the shape and dress of a young student. Finally he came to the forest of Brocéliande, and there he found a spring, which was visited by a young maiden who lived in a dwelling near by. Her mother was the fairy of the valley, and she had endowed her daughter with these gifts: she would be loved by the wisest man in the world; he would obey all her wishes, and he could never force her to obey his; she would learn from him whatever she wished to know. And the name of this maiden was Viviane, "which means in the Chaldæan language, 'I shall do nothing.'" Pleased with her at first sight, he showed her many strange and wonderful things: he commanded proud processions to pass by for her amusement; he said the word, and gardens smiled before her; and then he left her for a year with the promise to teach her all that he knew.

Merlin returned on the eve of Saint John's Day. She was more beautiful than ever. "Her skin was so fresh, so white, so smooth!" And he was well-nigh mad with love. He taught her how to make water run where none ran before, to change her form at will, to put to sleep whomever she pleased. "He taught her then this secret and many others: our Lord God wished it thus."

Again Merlin left her to join Arthur; but he often visited Viviane, who knew him only as a fair youth. The king would miss him, and send messengers; but his call would be in vain.

The hermit Blaise knew the secret of Merlin, and urged him to keep far from the forest. Merlin answered: "I shall never have the courage to abandon her. Yet I know that once near her I shall never have the strength to come back to you."

The hermit said: "Why do you go, if you know what is to happen?"

"I go because I gave her my promise. I love her with such a love that I cannot hold myself back. It is I, I alone, that gave her this power, and I shall enlarge it. She shall know all I know: I could not, I cannot, I do not wish to defend myself."

The good hermit held him for one mad, and began to weep. He embraced him, and Merlin went away; and he too wept at leaving his dear master.

Viviane had pondered many ways of keeping Merlin as her own. This



time she caressed him as she had never done before. She said: "I wish this Garden of Joy to stay here as it is, forever; that we might live here always, we two; that we should never grow old, never leave each other, never cease to love in full happiness." And Merlin told her how to do this.

They sat one day beneath a bush of hawthorn, in the shade, on the green grass, and the head of Merlin was on the knees of Viviane. She passed again and again her hands through his hair, until he slept. Then she arose and turned nine times her scarf around the bush of blossoming hawthorn, and cast nine spells, which Merlin had taught her. Then she took her seat near him, and put again his head upon her knees, and she thought it all had been only play, and that there was really no bewitchment. But, when Merlin opened his eyes and looked about him, forest, garden, bush of hawthorn, all had disappeared, and he found himself in a castle of enchantment, on a bed of flowers, prisoner to the love of Viviane.

"Ah, Viviane!" he cried, "I shall think you purposed to deceive me, if you now ever go from me!"

"Sweetheart," said Viviane, "how could you think so? How could I ever leave you?"

And she kept her word to him.

\*  
\* \*

Tennyson represents Merlin in melancholy mood, leaving Arthur's court and sailing in a little boat till he touched Breton sands. Vivien followed; "but he mark'd her not. She took the helm and he the sail." "And, then she follow'd Merlin all the way, Ev'n to the wild woods of Broceliande." But the Viviane of the French legends is not the Vivien of Tennyson, and the Vivien of Tennyson is not the "Nimue" of Sir



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Thomas Malory. With the Vivien of Tennyson we now have nothing to do. This treacherous and malignant wanton was not in Chausson's mind, nor is she in the true Arthurian legends. As Mr. George Saintsbury says in his discussion of the Merlin stories ("The Flourishing of Romance and the Rise of Allegory"): "It is proper to say that the earliest versions give a much more favorable account of the conduct and motives of the heroine than that which Malory adopted, and which Tennyson for purposes of poetic contrast blackened yet further." Nor is this the only instance of Tennyson's deliberate distortion of the legends. "It cannot be too often repeated that Arthur, not even in Malory a 'blameless king' by any means, is in the earlier and original versions still less blameless, especially in the article of faithfulness to his wife."

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\* \*

Merlin is introduced suddenly in Malory's story, as though he were shot into attention through a trap-door. According to Geoffrey of Monmouth he had been the court magician, a prophet of war, dynasties, weather, a general adviser. Malory tells us that Merlin "fell in a dotage on the damosel that King Pellinore brought to Court and ever she made Merlin good cheere till she had learned of him all manner thing that shee desired; and hee was so sore assotted upon her that he might not be from her. And so upon a time it hapned that Merlin shewed to her in a roche where as was a great wonder, and wrought by enchauntment which went under a stone. So by her subtile craft and working, she made Merlin to goe under that stone to let her wit of the mervailles there, but she wrought so there for him, that he came never out, for all the craft that he could doe. And so she departed and left Merlin." She was one of the damosels of the Lake "which hight Nimue."

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Now in the older and French versions Merlin, a creature of monstrous and incredible birth, was at first the Celtic Mercury, who performed the functions of Mercury, Hermes, Toth. Later he was bard, warrior, savant, prophet. Viviane, which is a corrupted form of Niniane, was a wood fairy, more beautiful than snow-necked swan, whose home was in the Forest of Brocéliande. She symbolized beneficent Nature. Merlin, the old seer



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that knew the future as well as the past, was willing, yea, eager, to enter within the magic circle which he had taught her. He knew what his fate would be. He longed to give her this assurance that he would never leave her.

There are many variations of the main idea: that Viviane was gentle and beneficent, that Merlin was not an unwilling or a deceived victim. It is no more necessary to examine here at length these variations than it would be to discuss whether the Arthurian legend is Celtic (Welsh or Armorican), French, or English, or at least Anglo-Norman. They that wish to read the French view of Merlin should consult Paulin Paris's "Romans de la Table Ronde" (vol. ii.). "Myrdhinn, ou l'Enchanteur Merlin," by the Vicomte Hersart de la Villemarqué, is entertaining; but the author is often untrustworthy and purely imaginative in "statements of fact" and conclusions.

\* \* \*

This symphonic poem is scored for 3 flutes (one interchangeable with piccolo), 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 2 trumpets behind the scenes, 3 trombones, tuba, kettle-drums, big drum, little ancient cymbals in F on the fifth line of the treble staff and C, the fifth above cymbals, 2 harps, and strings.

Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like

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scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness."

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There are at least two operas founded on the story of Merlin and Viviane,—Goldmark's "Merlin," Vienna, Nov. 19, 1886 (New York, Jan. 3, 1887, with Alvary and Lilli Lehmann as the two chief characters); and Rüfer's "Merlin," Berlin, Feb. 28, 1887. Pugno's ballet "Viviane" (Eden Theatre, Paris, Oct. 28, 1886) is founded on an old legend, but Merlin is not introduced. The part of Viviane, the last daughter of the water and the last of the druidesses, was taken by Cornalba, the dancer.

#### SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaiowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaiowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaiowsky would be the last; and Tschaiowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaiowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only



a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

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Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's Life of his brother is finished — it is now publishing — Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tintured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer.— ED.

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Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

#### OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows:—

#### PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . Wagner

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . . . . .	Weissheimer
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano . . . . .	Liszt
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra,	Weissheimer

## PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . . .	Weissheimer
Chorus, "Trocknet nicht" . . . . .	Weissheimer
Chorus, "Frühlingslied" . . . . .	Weissheimer
The duet sung by Miss LESSIAK and Mr. JOHN.	

Overture to the opera "Tannhäuser" . . . . .	Wagner
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Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

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I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular



and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and Mombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure that is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

\* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).



Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

\* \* \*

And it is Tiersot who makes these discriminative remarks on the overture as a whole: —

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."



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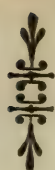
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## Gabrilowitsch to the Everett Piano Co.

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OSSIP GABRILOWITSCH.

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OVERTURE TO "PENTHESILEA," OPUS 31 . . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This overture was first performed at Budapest, Nov. 12, 1879. The first performance in the United States was at New York, Dec. 6, 1879, at a concert of the Symphony Society, conducted by Dr. Leopold Damrosch. The first performance in Boston was by the Philharmonic Society, Dec. 3, 1880. The overture was performed at a concert of the Harvard Musical Association, Jan. 6, 1881, and at concerts of the Boston Symphony Orchestra, Feb. 20, 1886, Feb. 2, 1889.

Goldmark was inspired by the tragedy "Penthesilea," the most characteristic work of that irregular, abnormal genius, Heinrich von Kleist, who was born at Frankfort-on-the-Oder in 1776, and killed himself in 1811, with Henriette Vogel, in an inn, "Zum Stimmung," at Wannsee, about a mile from Potsdam. Kleist's version of the tale of Penthesilea and Achilles may be thus summed up: Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their own city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to attack him, for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her

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to single combat, and then, unarmed, to yield to her. She suspects him of falshood and treachery ; her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him, tears with them his flesh, and rejoices in his blood. When her fury is spent, and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles.

This play, which is a dramatic poem rather than a stage tragedy, was published first in 1808 in *Phöbus*, an art journal, edited by Kleist and Adam Müller at Dresden. The poem provoked a storm of disapproval ; and Goethe, to whom a copy had been sent, was shocked both by the subject and the form of the treatment. He expressed his views plainly to Kleist in a letter, which embittered the author, who sent him a challenge, and then fought him with epigrams.

“Penthesilea” was looked on throughout Germany with aversion. It has been said that Kleist’s fame is wholly posthumous. To-day some call the poem Kleist’s masterpiece, but we find it used by Dr. Krafft-Ebing in his “*Psycopathia Sexualis*” as a striking example of *Masochismus* —inverted *Sadismus* —in literature. And he quotes this speech of the heroine : “*Küsst’ ich ihn todt? — Nicht — Küsst’ ich ihn nicht? Zerrissen wirklich? — So war es ein Versehen ; Küsse, Bisse, das reimt sich, und wer recht von Herzen liebt, kann schon das Eine für das Andre greifen.*”

The warmest appreciation of Kleist’s genius as displayed in this tragedy is by Dr. Kuno Francke, Professor of German Literature at Harvard University. He quotes Kleist’s own words, “Hell gave me my half-talents ; heaven bestows a whole talent or none,” and then says : —

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\* \* \*

The subjects chosen for musical illustration by Goldmark from this tragedy are Wild Conflict, the Feast of Roses, Love — Death.

\* \* \*

There are many ancient tales about Penthesilea, but from no one of them did Kleist derive his plot. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar Bachet, *Sieur de Meziriac*, to the "*Epistres d'Ovide*" (The Hague, 1716, vol. i. pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. This calm and dull narrator says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was

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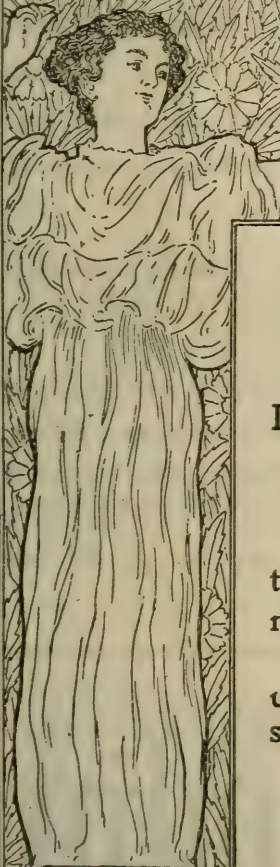
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very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon's eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles fought several times with Penthesilea, and was worsted; at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels and dragged it to the river Scamander. (The charge of necropholism was brought against Achilles by later commentators and orators.) Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. Dares insists that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge, who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that, as soon as he had done the deed, he returned to the shades.

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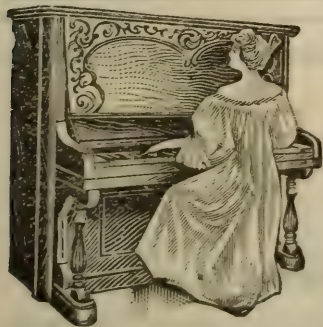
Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chivalrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called *Peltigera* and *Securigera*, as bearing a target, or bearing a Poleaxe: Therefore . . . Virgill in his first booke of *Æneid*

Penthisilea mad, leades foorth  
Her Amazonian traine,  
Arm'd, with their Mooned shieldes, and fights  
Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the *Lesche*, or club-house at Delphi. This painting represented the siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (Art. "Achilles") :—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles's beauty won him the affection of the fair, he on his part was a slave to their charms. . . . Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of



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all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

Lovely he was, and had a dauntless soul;  
 Ambiguous, he deceiv'd the curious eye,  
 And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the Life of Apollonius, viz.: that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high, which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.' "

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Alfred Bruneau has written "Penthésilée," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, Nov. 13, 1892, and Miss Lucienne Bréval, now a member of Mr. Grau's company, was the Amazon of that day.

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Herodotus and Diodorus the Sicilian give entertaining accounts of the Amazons, whom they treat with marked respect. But the words of Sir Richard F. Burton are here more to the purpose. They are to be found in the fifteenth chapter of his "Mission to Gehele, King of Dahome"; and the chapter is entitled "Of the so-called Amazons and the Dahoman Army."

"The Greeks probably derived their Amazonian myth from exaggerated reports of the strength and valor of the Caucasian women. . . . Amongst the Homerites of South Arabia it was a law for wives to revenge in battle the deaths of their husbands, and mothers their sons. The Suliote women rivalled the men in defending their homes against Osmanli invaders. The Damot or Abyssinian Amazons of Alvarez (1520) would not allow their spouses to fight, as the Jivaro helpmates of Southern America administer caudle to the sex that requires it the least. The native princes of India, especially those of Hyderabad in the Deccan, for centuries maintained a female guard of Urdubegani, whose courage and devotion were remarkable. Bodies of European fighting women are found in the celebrated 'Female Crusade,' organized in 1147 by order of Saint Bernard. Temba-Ndumba, among the Jagas of Southern inter-tropical Africa, according to old travellers, made her subjects rear and teach their female children war, but she was probably mad. The Tawarik women rank with men like the women of Christianity, and transmit nobility to their children. Denham found the Fellatah wives fighting like males. According to Mr. Thompson (1823), the Mantati host that attacked old 'Lattaku' was led by a ferocious giantess with one eye. M. d'Arnaud (1840) informs us that the King of Bahr, on the Upper Nile, was guarded by a battalion of spear women, and that his male ministers never enter the palace, except when required to perform the melancholy duty of strangling their master. At present" (this was written

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in 1864) "the Tien-Wang, or Heavenly King of the Tae-pings, has one thousand soldiers.

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'A bold virago stout and tall,  
As Joan of Arc, or English Moll,' .

charmiers far too numerous to specify. Many a fair form was found stark on the field of Waterloo. During the late Indian mutiny the Ranis were, as a rule, more manly than the Rajahs. And at present the Anglo-American States and Poland show women who, despite every discouragement, still prefer the military profession to all others."

In 1863 Burton estimated the fighting women of Dahome at a figure of 1700. "These most illustrious viragoes' are now a mere handful. King Gezo lost the flower of his force under the walls of Abeokuta, and the loss has never been made good." It is in this chapter that Burton proposed the enlistment in England of unmarried women. "Such feminine troops would serve well in garrison, and eventually in the field. The warlike instinct, as the annals of the four quarters of the globe prove, is easily bred in the opposite sex. A sprinkling of youth and beauty amongst the European Amazons would make campaigning a pleasure to us."

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CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living there.)

This concerto was composed in 1880. It was first played at a Châtelet Concert in Paris, Jan. 2, 1881, by Sarasate, to whom it is dedicated. It

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Mr. Otto Neitzel describes the work in his *Life of Saint-Saëns* (1899). "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it is given in its reappearance to the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and timbre."

LOVE SCENE FROM "FEUERSNOTH" . . . . . RICHARD STRAUSS.

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

Richard Strauss has written two operas,— "Guntram," which was produced at Weimar, May 10, 1894; "Feuersnoth," produced at Dresden, Nov. 21, 1901.



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"Guntram" provoked controversy, and had no stage life; but Strauss married the soprano heroine, Pauline de Ahna.

"Feuersnoth," a "*Singgedicht*" in one act, was conducted at the Royal Opera House by Schuch. The chief parts were taken by Miss Krull and the baritone Scheidemantel. The opera was performed at Vienna, January 29.

The librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

The legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her chamber window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the labor-

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ers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, he told the maiden to take off all her clothes. As soon as she was naked, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught



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fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

\*  
\* \*

Von Wolzogen omitted the final incident, added a happier if less amusing ending, and gave allegorical significance to the story.

The operatic scene is in Munich some time in the twelfth century. The festival of Saint John is celebrating. Children and grown folk are at play, and the burgomaster and his beautiful daughter, Diemut, enter. Kunrad, the hero, appears, a mysterious stranger. No one knows his origin or understands his ways. (He is the incarnation of the Ideal as opposed to the materialism of the folk, and Richard Strauss does not hesitate to proclaim himself as Kunrad.) He and Diemut immediately fall in love with each other. The children are gathering wood for the bonfires through which lovers are to leap.\* Kunrad gives the doors and

\* The custom of making fires and leaping over them on Midsummer Eve, the vigil of Saint John Baptist's Day, was observed by nations long before John was on earth, and it was a religious ceremony of remote antiquity. Leaping over the fires kindled by shepherds at the Feasts of Pales on the Calends of May is mentioned by Ovid. In more northern latitudes, where vegetation is much later in the season, and all May rites were branches of tree worship, and led to "the old faith typified by the death of the spirit of vegetation and its resuscitation in the spring," these ceremonies were postponed. Frazer says the presumption is that in the primitive fire festivals the essential feature was the burning of a man who represented the tree spirit, and the tree so represented was the oak. Bonfires were kindled on the eve of Saint John Baptist from Cornwall to the eastern boundary of Russia; and in Russia they still celebrate, on June 24, "a great festival in honor

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shutters of his dwelling for this purpose. He pays Diemut homage in lofty strains, entreats her to jump through the bonfire with him, and then he kisses her before all the gapers. Diemut is furious and hurries to revenge. It grows dark, and Kunrad, left alone, breaks out in a passionate monologue. And now Diemut appears at an upper window and tells her sorrow to the sky. Kunrad goes nearer, and she is excited by the fire of his passion; but he is too bold. She tells him to step into a basket, that she may draw him to her. He is left, as in the legend, in mid-air. The crowd gather and mock. But Kunrad knows magical spells, and all fires and lights go out in obedience to his conjuration. There is a mighty outcry. Kunrad climbs up the rope to the chamber porch, and preaches a bitter sermon to the Philistines on the errors of their ways. He is now frankly Richard Strauss. He tells how Wagner was driven away from Munich, how these men of Munich are even now poisoning his own life and the life of von Wolzogen. He had hoped better things from the women; "but they, too, have deceived me, therefore do I put out fire and light." Diemut has been listening. Her passion overcomes her coyness and coquetry and offended dignity. She draws Kunrad into her chamber. The neighbors ask for fire through her.

It is here that the music of this concert-excerpt begins. All is dark, save

of Vesta, or the unquenchable fire." Moresin claimed that the custom of leaping over these fires is a vestige of the ordeal "where to be able to pass through fires with safety was held to be an indication of innocence. . . . Not only the young and vigorous, but even those of grave characters used to leap over them; and there was an interdiction of ecclesiastical authority to deter clergymen from this superstitious instance of agility." The word bonfire was originally "bone-fire." The author of the homily "De Festo Sancti Johannis Baptistæ" describes the various fires, and says, "Wyse clerkes knoweth well that dragons hate nothing more than the stenche of brennyng bones, and therefore they gaderyd as many as they mighte fynde and brent them; and so with the stenche thereof they drove away the dragons, and so they were brought out of greete dysease." (See Frazer's "Golden Bough," Forlong's "Rivers of Life," Payne Knight's "Worship of Priapus," "Ophiolatrea," Elworthy's "The Evil Eye," Brand's "Popular Antiquities," Hone's "Every Day Book," Lady Wilde's "Ancient Cures, Charms, and Usages of Ireland"; the New Oxford Dictionary, articles, "Bonfire," "Balefire," "Beltane.") Furthermore, fire was the symbol of purification and Deity. And did not Plotinus hold that fire surpasses other bodies in beauty, "because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature"? (Plotinus, "On the Beautiful," translated by Taylor, London, 1792.)—ED.

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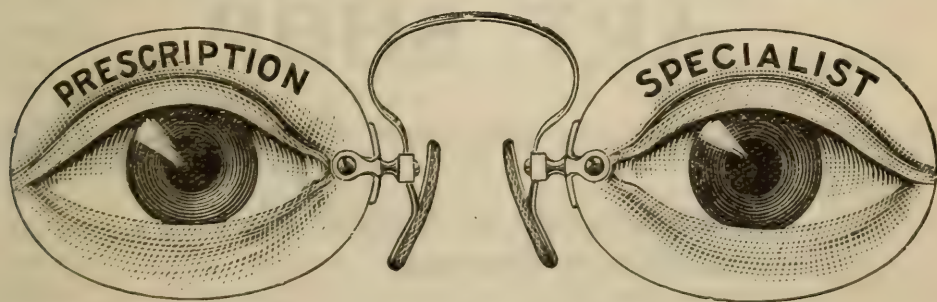
for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from house lamps and burghers' lanterns. Children form rings, and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer.

This "Love Scene" was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, Feb. 15, 1902. It was played for the first time at London, February 1. Excerpts from the opera were played lately at Munich, and met with such favor that the opera itself will be produced at the Royal Opera House, although there has been opposition on account of the librettist's attacks on the inhabitants of the town.

Much has already been written about this singular opera. The critics, as a rule, are inclined to prefer the music that accompanies and accentuates the varying emotions of the crowd to that which is purely lyrical. All admit that the gayety and the tumultuous mockery and anger of the crowd are treated broadly, characteristically, with the sure hand of an imaginative master. In the opening scene there is a free use of old Munich folk-songs. Paul Risenfeld, who says that Strauss himself calls the work a comic opera, hints that a hearer, to enjoy "Feuersnoth" must have a spark of genius, fancy of his own; and he must know how to read between the lines. The symbolic struggle between the wandering youth and the conventional maiden is in contrast with the material enjoyment and jollity. Kunrad sings that love is born of gypsy blood, and knows not custom, law, or right. The love passages are compounded of eroticism and philosophy. The maiden is not like the Eva of "Die Meistersinger": she gives out a worldly perfume; her coquetry almost suggests a heroine of the demi-monde. There is much of the Munich dialect in the dialogue, and

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this is sometimes of rare simplicity and pathos in the mouth of the contradictory, fascinating Diemut. Here is an opera that deals with a popular tale founded on pagan rites. The characters use folk-speech and folk-song, but the treatment is so symbolical and so ironical that it cannot be called a folk-opera. Is it all a jest of incredible proportions? So again is there strife over a work by Richard Strauss, but the strife is now not so much over the character and the quality of the music as over the purpose and the tendency of the opera as a whole.

These pages, arranged for concert use, are scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, cor anglais, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettle-drums, side-drum, big drum, triangle, cymbals, gong, strings, and 2 harps.

SYMPHONY IN E MINOR, OPUS 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further re-

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hearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony,

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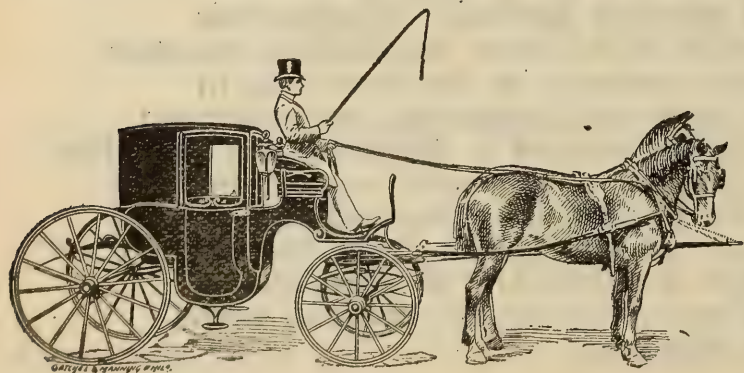
"In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' \* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too

\* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Più allegro* for the close."

\*  
\* \*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonal-



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ity, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

\*  
\* \*

Analysts say that the Finale of Brahms's Symphony in E minor is in the

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form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. s. d.: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or Chaconne is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many

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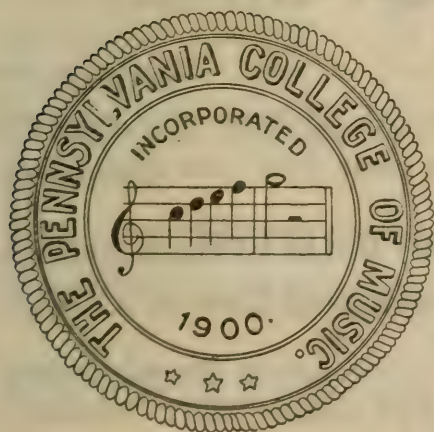
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things are allowed (here Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck ; not from *cieco*, blind, not from any other word ; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.) is inherently a chaconne. The difference is this : it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737 : "The most important of dance-tunes is indeed the CIACONA, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it ; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable ; there is satiety rather than agreeableness ; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness ; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these : the chaconne goes slower and more deliberately than the passe-caille — it is not the



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other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau "Dictionnaire de Musique," 1767: CHACONNE, a piece

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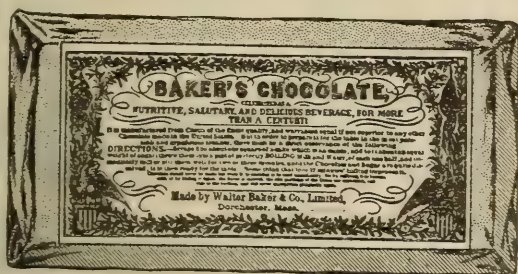
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of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. **PASSACAILLE.** A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: **CHACONNE.** An air made for the dance, with a well defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. **PASSACAILLE** comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and



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with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures, until they came together at the end

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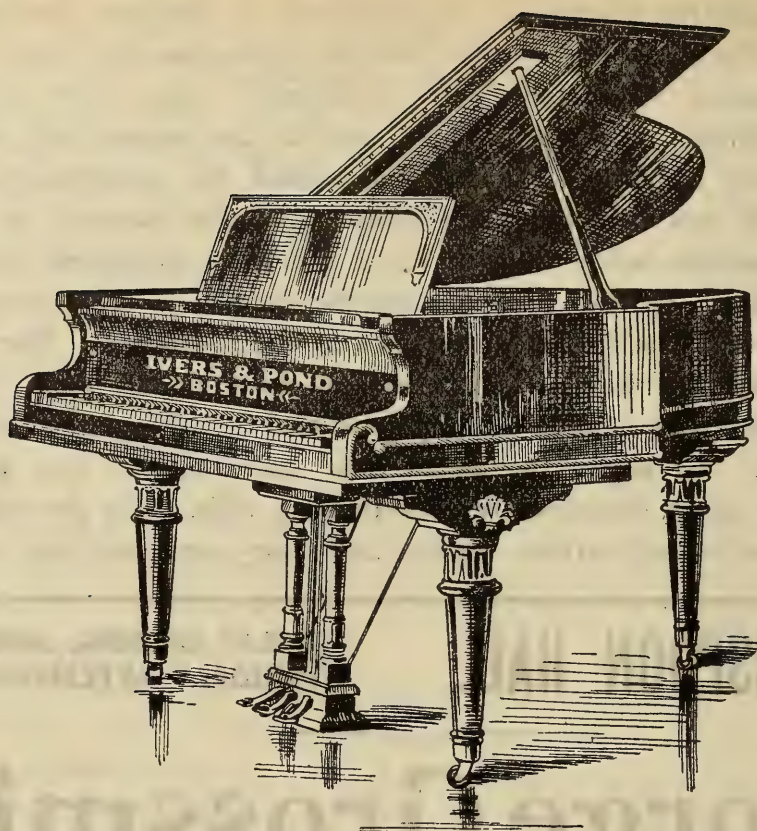
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## BRAHMS

Symphony No. 4, in E minor, Op. 98.

Concerto in A minor, for Violin and Violoncello, Op. 102.

MR. FRANZ KNEISEL and MR. ALWIN SCHROEDER

CHAUSSON . . . Symphonic Poem, "Viviane," Op. 5  
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EDWARD ELGAR . . . Overture, "Cockaigne" (In London Town)  
(First time in Philadelphia.)

## GOLDMARK

Symphony No. 1, "Rustic Wedding," Op. 26.

Overture, "Penthesilea."

Concert Overture, "In the Spring," in A major, Op. 36.

LISZT . . . "Todtentanz"  
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## MENDELSSOHN

Symphony No. 3, in A minor, "Scotch," Op. 56.

Overture to Racine's "Athalie," Op. 74.

SAINT-SAËNS . . . Concerto for Violin, No. 3, in B minor, Op. 61  
MR. T. ADAMOWSKI

SCHUMANN . . . Allegro appassionato  
MR. HAROLD BAUER

RICHARD STRAUSS . . . Love Scene from the Opera, "Feuersnoth"

TSCHAIKOWSKY . . . Symphony No. 6, in B minor, "Pathétique," Op. 74

HENRI VIEUXTEMPS . . . Concerto for Violin, No. 5, in A minor, Op. 37  
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"Tannhäuser." Overture, Bacchanale, and Scene between Tannhäuser and Venus from the First Act (Paris Version).

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"Die Meistersinger." Walter's Prize Song.

MR. VAN HOOSE

"Die Götterdämmerung." Siegfried's Parting from Brünnhilde,  
Siegfried's Death, Funeral March, Closing Scene.

MME. TERNINA

in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: The CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful."\* It spread so fast that early in the 17th century it well nigh drove out the sarabande which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the 18th century. During the reign of Louis XIV, folk-dances in France assumed an artistic form; and as the chaconne disappeared from the ball room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'amour et des Arts" was performed for 60 successive nights and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musicienne," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three time. The word is derived from "passa calla," a Spanish term for street-song. A passacaille

\* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

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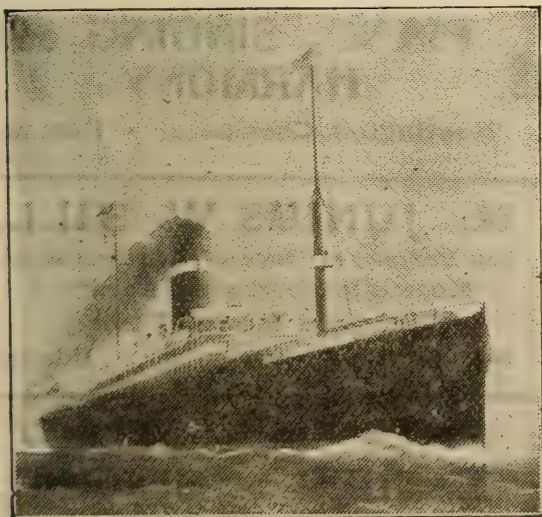
in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." \*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words *passe-caille* and *chaconne* were applied late in the 17th century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half unbuttoned.

Gaston Vuiller, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II and modified by Castilian gravity. Jean Etienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat "came from Italy. Its slow, grave movement in triple time, was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street — probably because in the first instance the Passenger was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The Oxford English Dictionary: CHACONNE, also chacon, chacoona, chacona. (French chaconne, adaptation of the Spanish chacona, according to Spanish etymologists, adaptation of the Basque "chucun" pretty.)

\* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.— ED.



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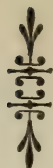
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TUESDAY EVENING, MARCH 18,

At 8.15 precisely.

## PROGRAMME.

Mozart . . . . . Symphony in E-flat (K. 543)

- I. Adagio. Allegro.
- II. Andante.
- III. Minuetto.
- IV. Finale: Allegro.

Beethoven . . . . . Scena and Aria, "Ah! Perfido"

Koessler . . . . . Symphonic Variations  
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- b. Richard Strauss . . . . . Serenade
- c. Oscar Weil . . . . . Spring Song  
Violin Obbligato, Mr. KNEISEL.
- d. Schumann . . . . . "Waldesgespräch"  
Accompanist, Mr. ROMAYNE SIMMONS.

Rubinstein . . . . . Selections from the Ballet, "The Vine"

Nos. 8, 9. "THE TASTING OF THE WINES."

Allegro.

Moderato assai.

No. 10. "WINES OF ITALY."

Allegro non troppo.

No. 11. "WINES OF HUNGARY."

Andante.

Allegro.

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Your baby grands and uprights are to me just as perfect as the concert grands, and the more I have played them the more I got to appreciate and admire them. I am confident that the Everett is destined to be famous the world over, and America may well be proud of having produced such a beautiful work of art.

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Very sincerely yours,

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SYMPHONY IN E-FLAT (K. 543) . . . WOLFGANG AMADEUS MOZART.

(Born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791.)

This symphony was dated in Mozart's Catalogue "1788, June 26, at Vienna." The other two of the famous three—the Symphony in G minor and the "Jupiter"—were dated respectively July 25 and August 10 of the same year. The first performance of the one in E-flat may have been at Leipsic in May, 1789, or at Frankfort, Oct. 14, 1790.

This symphony induced A. Apel to attempt a translation of the music into poetry, which should imitate the character of each movement. It excited the fantastical E. T. A. Hoffmann to a singular rhapsody in his "Fantasiestücke in Callot's Manier."

The minuetto appears in the ballet introduced in performances of "Le Nozze di Figaro" at Paris.

SCENA AND ARIA, "AH! PERFIDO," OPUS 65 . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiatè quel cor, ferite il mio! S' ei non è più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,  
Di te priva che farò?  
Tu lo sai, bell' idol mio!  
Io d' affanno morirò.

---

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Ah crudel! tu vuoi che moral  
 Tu non hai pietà di me?  
 Perchè rendi a chi t'adora  
 Così barbara mercè?

Dite voi, se in tanto affanno  
 Non son degna di pietà.

This has been Englished as follows:—

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

\*  
 \* \*

This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa di Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

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On the program of a concert given by Mrs. Duschek at Leipsic, Nov. 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure, and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions* — strength — and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her powerful voice. And whose fault is it? That of her husband,\* who knows no better: he taught her and still teaches her, and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced, and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance — I don't like to say impudence — and so much of mockery in her looks, though perhaps

---

\* Franz Duschek (1736-99), reckoned one of the best pianists of his period.



# The Stafford,

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E. B. McCAHAN, Manager.

they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing, especially her expressive sentiment, as late as 1808.

LILLIAN NORDICA (LILLIAN NORTON-DOEME) was born at Farmington, Me. Baker's Biographical Dictionary gives 1859 as the year of her birth, and Riemann's Musik-Lexikon says that she was born at "Farmington, N.Y., about 1865." Another dictionary gives the date as Dec. 22, 1857. She studied singing in Boston at the New England Conservatory, but chiefly with Mr. John O'Neill as a private pupil. Her first appearance in public was in 1876 at a concert in Bumstead Hall. She sang Christmas Eve of the same year in "The Messiah," at a Handel and Haydn concert. In 1878 she travelled in Europe with Gilmore's Band. She studied at Milan with Sangiovanni, and made her début at Brescia. The theatre was managed by the Chevalier Scovello, and the opera was "La Traviata." She sang in other Italian towns; in 1880 went to St. Petersburg, when the assassination of the Tsar cut short her engagement, and also sang at Dantzig, Königsberg, and Berlin. She made her début at the Opéra, Paris, July 21, 1882, as Marguerite. That year she was married to Mr. Gower, and she did not sing again in opera until 1887 at Covent

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Garden. Her career since is well known to opera-lovers on each side of the Atlantic. In 1894 she sang Elsa at Bayreuth. In 1896 she was married to Mr. Zoltan F. Doeme. Her first appearance at these concerts was in November, 1883.

HANS KOESSLER was born Jan. 1, 1853, at Waldeck (Fichtelgebirge). In 1871 he was organist at Neumarkt. From 1874 to 1877 he studied with Rheinberger at the Royal Music School, Munich. In 1877 he was appointed teacher of theory and chorus singing at the Dresden Conservatory and conductor of the Dresden *Liedertafel*, which in 1880 took the first prize in international competition at Cologne. In 1881 Koessler was engaged at Cologne as conductor at the City Theatre. From there he went to Budapest as teacher of organ and chorus singing at the Landesmusikakademie, and after Volkmann's death (1883) he took charge of the class in composition. Among his works are a symphony; a violin concerto in one movement (first played by Jenö Hubay at Budapest in January, 1898, later in other cities, as at the Gewandhaus, Leipsic, Feb. 10, 1898, Bremen, etc.); "Sylvesterglocken," for solo voices, chorus, orchestra, organ (Gewandhaus, Leipsic, Feb. 18, 1897; Berlin, Jan. 17, 1898); two string quartets, string quintet, string sextet, violin sonata, 'cello sonata; waltz suite for piano; mass for female voices and organ; choruses, songs.

SYMPHONIC VARIATIONS ("DEDICATED TO THE MANES OF JOHANNES BRAHMS") . . . . . HANS KOESSLER.

(Born at Waldeck, Fichtelgebirge; now living at Budapest.)

These variations were played at a Gürzenich Concert, led by Wüllner, at Cologne in November, 1899. They were performed at a Philharmonic

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Concert, Mr. Nikisch conductor, Berlin, Feb. 18, 1901. They were performed in London at a Promenade Concert, Jan. 28, 1902.

Mr. Koessler prepared these notes for the performance in Berlin: —

The Introduction (*Maestoso*) brings in condensed form, after the manner of a table of contents, the characteristic features of the theme on an organ-point, with the whole orchestra *fortissimo*. The theme is introduced by the wood-wind *piano*.

#### VARIATION I.

(Lamentation on the one doomed to Death.)

Theme in the bass with theme in opposition (Lamentation); the repetition brings everything in inversion.

#### VARIATION II.

(The Death and Burial of the Master.)

#### VARIATION III.

(First Meeting in Hungary.)

#### VARIATION IV.

(Brahms as Friend.)

In the course of these variations in strict form, three independent themes are developed. They are suitable for purposes of inversion, and they enter together in the second part.

#### VARIATION V.

(Brahms as the Friend of Children.)

The melody, played by the solo violoncellist, is derived from the bass-walk of the theme. In the repetition of Part I. the first violins take the melody, while the original theme is joined to it in the basses. A canon in strict form is developed in Part II. on and with the theme which now dominates.

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It's a Fownes'

That's all you  
need to know about  
a glove



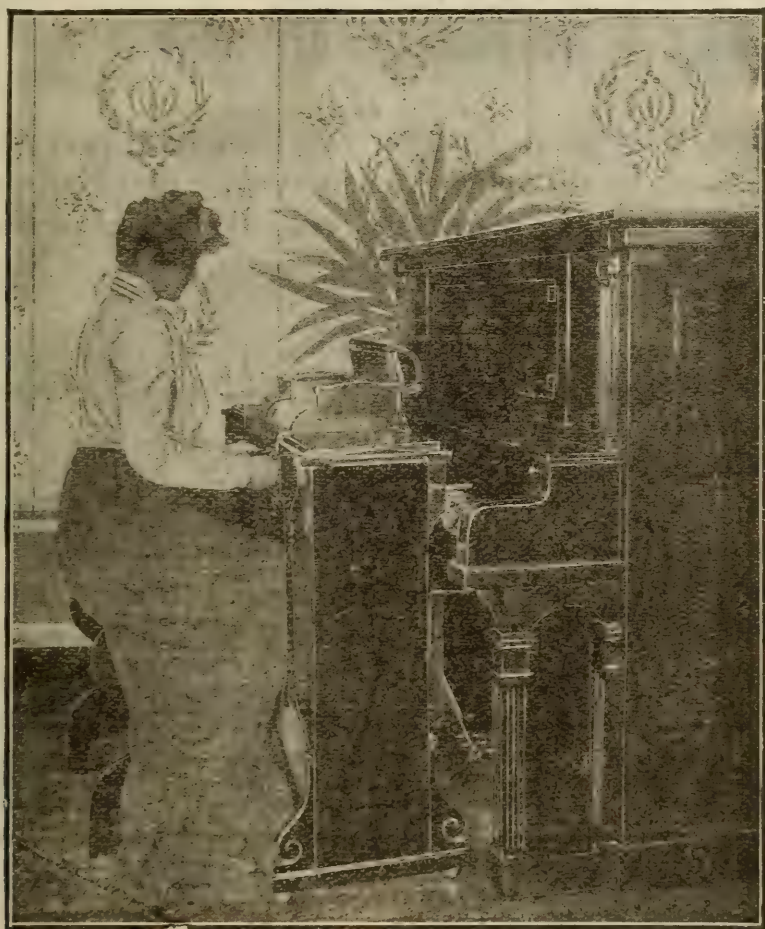
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# VARIATION V.

(Brahms as Friend of Nature, and as Humorist.)

# VARIATION VI.

(He has given us an Example for Emulation.)

There are no repetitions in this variation, but there is a Coda in the form of a double fugue, and the two themes are derived from the chief theme. The fugue reaches its climax, and is combined with the "Friendship Theme" (Variation IV.), which is sounded by trumpets and trombones, and, step by step, is lost in the heights of the Ideal.

These notes are illustrated in the Philharmonic Concert Program Book by themes and passages in musical notation.

Variation No. IV. will be omitted at this concert.

\* \* \*

Composers, long before Koessler was born, have paid tribute to dead friend or master by attempting to portray their characteristics in music. A striking instance in late years is the piano trio by Tschaikowsky, in which he tried to paint musically the character, tastes, habits, of Nicholas Rubinstein.

\* \* \*

Many anecdotes might be told of Brahms's relations with men, children, and women. He was loved deeply by those who knew him well, but to many he was reserved or bearish. The late W. Beatty-Kingston, a keen observer and judge of men, in his entertaining book, "Music and Manners" (2d ed., London, 1887), described Brahms as he met him in Viennese society: "Of this intellectually and artistically luminous circle Johannes Brahms, whenever he joined it, became at once the central point and chief personage partly in virtue of the prestige earned for

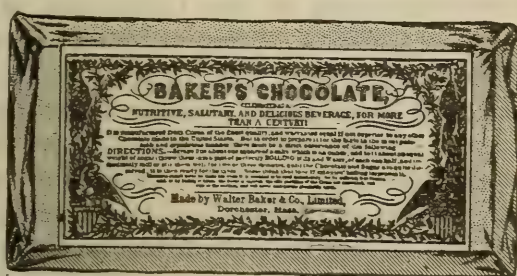
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<b>BLUMENSCHNEIN, W. L.</b>			
The Return to Heaven . . . .	{ High Voice in D $\flat$ }		.60
	{ Low Voice in B $\flat$ }		
<b>DRESSLER, LOUIS R.</b>			
O, Lift your Joyful Hearts! . . .	{ High Voice in F }		.60
(With Violin Obligato)	{ Low Voice in D }		
<b>FISHER, WILLIAM ARMS</b>			
Be Comforted, Ye that Mourn . .	{ High Voice in A $\flat$ }		
(A Song of Resurrection)	{ Medium Voice in F }		.50
	{ Bass Voice in E }		
<b>GRANIER, JULES</b>			
Hosanna! . . . .	{ High Voice in D $\flat$ }		
	{ Medium Voice in B $\flat$ }		.50
	{ Low Voice in G }		
<b>KLEIN, BRUNO OSCAR</b>			
It is not Death to Die . . . .	{ High Voice in D }		
(With Violin Obligato)	{ Medium Voice in B $\flat$ }		.75
<b>MINETTI, CARLO</b>			
Message of the Lilies . . . .	{ High Voice in F }		
	{ Medium Voice in D }		.50
<b>WOOLER, ALFRED</b>			
Rise, Glorious Conqueror . . . .	{ High Voice in G }		
	{ Low Voice in E $\flat$ }		.50

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him by his indisputable genius and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him, some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,—a German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard.”

A much pleasanter and probably no more prejudiced view of Brahms, the man, is given by Widman, “Johannes Brahms in Erinnerungen” (Berlin, 1898). Percival M. F. Hedley, the sculptor, who made various busts of Brahms, described him as “simple, modest, sincere, and true; quiet and



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yet fond of harmless humor. He liked a lonely life, so as to dwell entirely in his art. Not caring for social life was the only reason why he refused to settle in England, despite the many requests made to him. He, as well as many of his fellow-artists, hated the dress-coat. When asked why he would not go to London, where his music was so esteemed, he answered: 'Oh, I don't like to go there: one has always to appear in a dress-coat, and I do not care for it.'"

Franz Fridberg, on the other hand, said that "Brahms lacked every conception of the joy of life. . . . Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark: 'Yes, Brahms, if he were to take it into his head to write something lively, would most likely make the text, "What pleasure death assures."' " Later, I learned to see in him an entirely different nature. He could, when he liked, display an almost unbounded merriment, and play jokes like a student."

Hanslick tells us that Brahms had no knowledge shortly before his death of the hopelessness of his condition: "Friends and physicians affectionately keep him in illusion. The newspapers, which he still occasionally looked over, refrained from any notice of his severe sickness."

Brahms might have echoed the speech of Brachiano in John Webster's "The White Devil":—

"On pain of death, let no man name death to me:  
It is a word infinitely terrible."

And there is a story that, when Brahms learned from his lodging-house keeper that he was a doomed man, he wept bitterly, and for a long time spoke not a word. The "Serious Songs," however, were not written, as some claim, during his sickness: on the contrary, he was in excellent physical condition when they were composed, and not until some months later did symptoms cause uneasiness.

The last opera seen and heard by Brahms was "Die Göttin der Vernunft," by his dear friend, Johann Strauss. The last concert that he attended was the Philharmonic of March 7, 1897, when his Symphony in E minor was played; the suffering man, who sat back in the directors' box, was obliged to come forward after each movement and bow repeatedly. The audience felt, knew, that he was in the hall for the last time.

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SELECTIONS FROM THE BALLET, "THE VINE" . . . ANTON RUBINSTEIN.

(Born at Wechwotynez, near Balta in Podolia, Nov. 28, 1829; \* died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

There is no accurate or adequate life of Rubinstein. "Rubinstein," by Eugen Zabel (Leipsic, 1892) is blindly eulogistic, disconnected, and, for the most part, without record of first performances. "Rubinstein," by "Alexander M'Arthur" (Edinburgh, 1889), is unpretentious and chiefly anecdotal. The "Autobiography of Anton Rubinstein," translated by Aline Delano (Boston, 1890), contains a supplement in which mention is made of the ballet, "The Vine": "This (the 'Battle of Kulikovo') was followed in 1853 by the one-act opera of 'The Siberian Huntsmen' and 'Thomas the Fool.' The latter was given but once and, at his own request, withdrawn from the stage. A three-act (*sic*) ballet called 'The Grape-vine' was never given on any stage. 'The Children of the Steppes,' written in 1860 or thereabout, met with no favor when it was presented at Moscow."

As the list of Rubinstein's operas is given in chronological order in this supplement, the inference is that "The Grape-vine" was written in the fifties. Zabel discusses the ballet, but he gives no information concerning the year of composition or production.

Excerpts for concert use were played in New York by Mr. Thomas's orchestra during the season of 1884-85. The numbers played at this concert were produced here by Mr. Gericke, with the original orchestration, at a Symphony Concert, Dec. 20, 1884.

"Die Rebe"—"The Vine"—a ballet in two acts, not three, and in five scenes, by Emil Graeb, after the text of Taglioni, Grandmougin, and Hansen, music by Rubinstein, was performed at the Royal Opera House, Berlin, April 24, 1893; and in contemporaneous reviews the performance

\* The date, Nov. 30, 1830, given in several music dictionaries, is incorrect. See Zabel's "Rubinstein," page 7.—Ed.

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was described as the first on any stage. ("Unter Räubern," a comic opera in one act by Rubinstein, was performed that same evening for the first time in Berlin, but it had been produced at Hamburg, Nov. 8, 1883.) The story is as follows: A betrothal is celebrated in the house of a wealthy wine-grower. Among the guests appears the spirit of Gayety, who is welcomed by all. There is dancing and there is drinking. Jambois, the host, invites the guests to go down to the cellar to taste the wines in stock.

Second Scene. A deep wine-cellar. Huge casks stand on both sides. Coopers enter with lighted torches. Jambois enters with his friends. Gayety is with them, an observer.

Jambois: "Now let us taste the wines."

Guests: "Bravo! bravo! Let us taste the wines."

Gayety, after the manner of a conjurer, extends her arms over the casks. Jambois knocks at one of them, to show how full it is. A spirit, to the dismay of all, rises from the cask.

Gayety: "What are you afraid of? You called him: there he is." She points to the other casks. "They are all there; it makes no difference on which cask you knock. Look!"

She knocks at each cask, and the spirits of the wines come forth. They represent by their dress the various countries and the colors of the wines, — Wines of Italy, Hungary, Spain, the Orient, Germany, Champagne. The national dances are then performed.



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The women have been left behind, and the bride, Mariette, mourns her absent bridegroom, but Gayety has promised to avenge her. The spirits befog the brains of the men; the Wine Queen ensnares the bridegroom, Pascal, and takes him to her country. The King of Phylloxera invades her land with his host, and slays the vines. The Queen herself is dead. Gayety veiled brings her before Bacchus, who will not restore her to life, but Pan comes to the rescue. He summons Science. The Queen is brought to life, and the Phylloxera exterminated. Bacchus and his court celebrate the triumph of Science, and bring the vines with their Queen and with Gayety to sorrowing mankind. Pascal finally succeeds in appeasing the anger of his bride. There is an apotheosis with Bacchus, Pan, Silenus, up in the clouds and in a chariot drawn by panthers; and they are surrounded by Bacchantes, Fauns, and Satyrs, playing on all manner of pulsatile and anti-prohibition instruments. Miss dell' Era was the Wine Queen and Miss Urbanska was Gayety. Rubinstein was present at the performance.

\*  
\* \*

The music of "Wines of Italy" is in the form of a tarantella, which was at first the special dance of the Neapolitans, and then was seen over all South Italy. "It is usually danced by a man and woman, but sometimes by two or three women alone, playing tambourines and the large-sized Neapolitan castanets. The time is gradually accelerated until the

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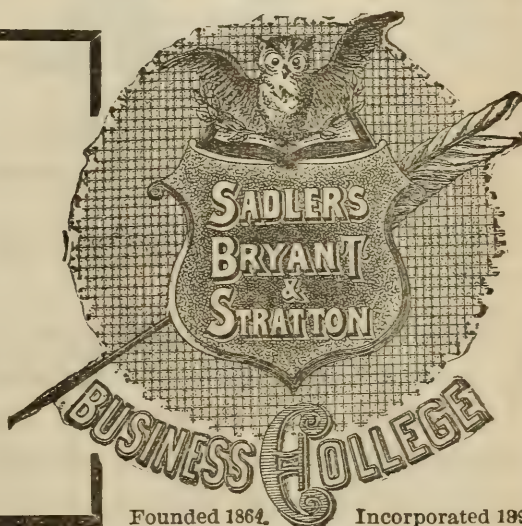
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dancers revolve at a high rate of speed." There is a glowing account of this dance in Madame de Staël's "Corinne," and Monnier describes it as follows: "I hear the tabor calling to arms—the tabor and the castanets—that joyous tabor of long descent, as ancient, says Bidera, as Cybele; but Bidera loves to make all things old! Yet the tabor is, at least, as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes, whose light fingers shake it. Follow the sound. It is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways." Tarantismus was a dancing disease of the fifteenth century, not unlike the dance of Saint Vitus. The tarantella was originally a tune that was supposed to cure this affection of the nerves, superinduced, as it was popularly supposed, by the bite of a spider, the *Phalangium*

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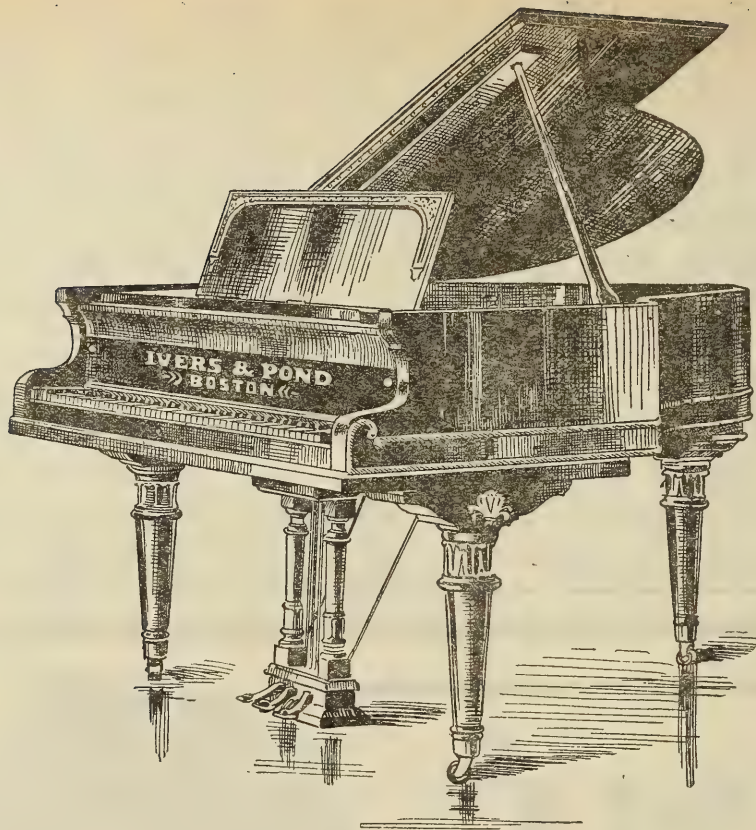
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MOZART . . . . . Symphony in E-flat (K. 543)

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(d) Schumann . . . . . "Waldeggespräch"

MME. NORDICA

*Apulium*, or Tarantola, a name that some derive from Tarentum, where this spider was especially poisonous. There are many treatises on this curious subject, from Serao's "Lezzioni accademiche sulla Tarantola" (1742) to Hecker's "Die Tanzwuth" (1832), from the investigations of Père Kircher ("De Arte Magnetica," 1654) to those of Kähler the Swede (1756) and Vergari (1839). For references to other essays and investigations see foot-note on the sixty-seventh page of Kastner's "Danses des Morts" (Paris, 1852).

Hungary is represented by the Czardas, which Professor Herrmann declares to be "both from the musical and chorographical point of view independent of the gipsies," and to have been "played and danced in the time of the lyre-artists who were not gipsies." He traces the form of the dance to the ancient Hungarian *palotas* dance, popular in the sixteenth century. (Czardas is the name of any solitary tavern in Hungary.) The dance is in two movements,—the *Lassa*, *Lassu*, or *Lassan*, which is majestic, mournful, pompous. The man puts his arm about the woman, and they move slowly to one side and the other, with occasional springs in air, but these movements cover an incredibly small amount of ground. The second part of the Czardas is the Frischka, a corrupt word derived from *Friszu*, *Frisza*. The movement is swift and constantly quickened, and the music is furiously rhythmed. The true Frischka is always in 2-4 or 4-4, never in 3-4. Nor was this frenzy seen solely before the Czardas, or tavern. All classes delighted in the dance, and daughters of burghers, and noble dames abandoned themselves to it.

Mr. Gericke reorchestrated these numbers at Seal Harbor, Me., during the summer of 1901. Rubinstein sometimes wrote for the orchestra as though he were writing for a piano, and his score of "The Vine" is often singularly ineffective. Mr. Gericke has made many changes. He has divided endless passages for first violins between these violins. He has distributed themes which were given monotonously measure after measure to a solo instrument, among two or three instruments, and thus gained contrast and variety. He has enabled hidden parts to be heard, and has strengthened weak passages. The long violin solo in the Czardas is now played by all the first violins. In fact, it may justly be said that Mr. Gericke has scored sketches by Rubinstein.

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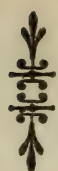
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FIFTH AND LAST CONCERT,  
WEDNESDAY EVENING, MARCH 19,  
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Wagner . . . . Overture to "The Flying Dutchman"

Beethoven . . . . . Aria, "Ah! Perfido"

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|--|---|---|---|---|-----|
| I. Allegro vivace e con brio (F major)   | - | - | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | - | - | 2-4 |
| III. Tempo di Menuetto (F major)         | - | - | - | - | 3-4 |
| IV. Allegro vivace (F major)             | - | - | - | - | 2-2 |

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CHICAGO.



OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Der Fliegende Holländer," opera in three acts, was first performed at Dresden, Jan. 2, 1843. Wächter was the Dutchman, and Schroeder-Devrient the Senta. The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, Nov. 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for

---

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Alas for those who never sing,  
But die with all their music in them!"

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500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, Nov. 9, 1842, and failed — there were eleven performances,— all this has been told in program-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

\*  
\* \*  
\*

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the the translation by Mr. Charles Godfry Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"— Herr von Schnabelewopski sailed from Hamburg,— "I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always

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addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.\* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at be-

\*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—ED.

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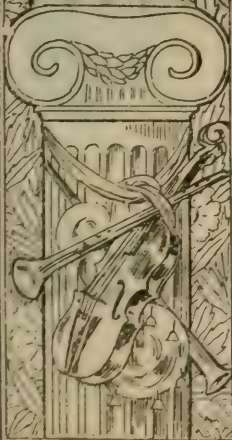
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holding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passed into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,— how his body itself is his living coffin, wherein his soul is terribly imprisoned — how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea — how his agony is as deep as the sea on which he sails — his ship without anchor, and his heart without hope.

“I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: ‘Katherine, wilt thou be true to me?’ she answers: ‘True to death.’”

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

“When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, ‘I was ever true to thee, and I know how to be ever true unto death!’

“Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

“The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish — under favorable circumstances!”

Was Heine moved to write his fantastic story by Fitzball’s foolish play?

\*  
\* \*

The writer of an article published in *Ausland* (1841, No. 237) claims

---

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that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939-944.)

\*  
\* \*

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in 1812.

Bertram had listed many a tale  
Of wonder in his native dale.

Or of that Phantom Ship, whose form  
Shoots like a meteor through the storm;  
When the dark scud comes driving hard,  
And lower'd is every top-sail yard,  
And canvas, wove in earthly looms,  
No more to brave the storm presumes!  
Then, mid the war of sea and sky,  
Top and top-gallant hoisted high,  
Full spread and crowded every sail,  
The Demon Frigate braves the gale;  
And well the doom'd spectators know  
The harbinger of wreck and woe.



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In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, Dec. 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals, Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake."

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 BEETHOVEN . . . . . Septet for Violin, Viola, Horn, Clarinet, Bassoon, Violoncello, and Double-bass, in E-flat major, Op. 20

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The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece, for which George Herbert Bonaparte Rodwell (1800-52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchwoman at Astleys, there was a Flying Dutchman at Islington, and billboards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering—a fatal piece of economy on the part of the worthy manager."

\* \*

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And, then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?



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SCENA AND ARIA, "AH! PERFIDO," OPUS 65 . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770 ; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non e più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,  
Di te priva che farò?  
Tu lo sai, bell' idol mio!  
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!  
Tu non hai pietà di me?  
Perchè rendi a chi t' adora  
Così barbara mercè?

Dite voi, se in tanto affanno  
Non son degna di pietà.

This has been Englished as follows: —

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

---

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## ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

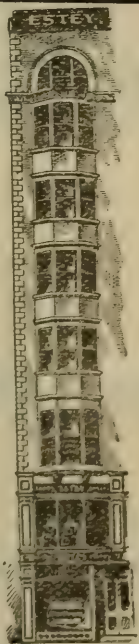
\*  
\* \*

This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa di Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

On the program of a concert given by Mrs. Duschek at Leipsic, Nov. 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure,



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*HATS.*

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and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions* — strength — and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her powerful voice. And whose fault is it? That of her husband,\* who knows no better: he taught her and still teaches her, and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced, and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance — I don't like to say impudence — and so much of mockery in her looks, though perhaps they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing, especially her expressive sentiment, as late as 1808.

LILLIAN NORDICA (LILLIAN NORTON-DOEME) was born at Farmington,

\* Franz Duschek (1736-99), reckoned one of the best pianists of his period.

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Me. Baker's Biographical Dictionary gives 1859 as the year of her birth, and Riemann's Musik-Lexikon says that she was born at "Farmington, N.Y., about 1865." Another dictionary gives the date as Dec. 22, 1857. She studied singing in Boston at the New England Conservatory, but chiefly with Mr. John O'Neill as a private pupil. Her first appearance in public was in 1876 at a concert in Bumstead Hall. She sang Christmas Eve of the same year in "The Messiah," at a Handel and Haydn concert. In 1878 she travelled in Europe with Gilmore's Band. She studied at Milan with Sangiovanni, and made her début at Brescia. The theatre was managed by the Chevalier Scovello, and the opera was "La Traviata." She sang in other Italian towns; in 1880 went to St. Petersburg, when the assassination of the Tsar cut short her engagement, and also sang at Dantzic, Königsberg, and Berlin. She made her début at the Opéra, Paris, July 21, 1882, as Marguerite. That year she was married to Mr. Gower, and she did not sing again in opera until 1887 at Covent Garden. Her career since is well known to opera-lovers on each side of the Atlantic. In 1894 she sang Elsa at Bayreuth. In 1896 she was married to Mr. Zoltan F. Doeme. Her first appearance at these concerts was in November, 1883.

HANS KOESSLER was born Jan. 1, 1853, at Waldeck (Fichtelgebirge). In 1871 he was organist at Neumarkt. From 1874 to 1877 he studied with Rheinberger at the Royal Music School, Munich. In 1877 he was appointed teacher of theory and chorus singing at the Dresden Conservatory and conductor of the Dresden *Liedertafel*, which in 1880 took the first prize in international competition at Cologne. In 1881 Koessler was engaged at Cologne as conductor at the City Theatre. From there he went to Budapest as teacher of organ and chorus singing at the Landesmusikakademie, and after Volkmann's death (1883) he took charge of the class in composition. Among his works are a symphony; a violin concerto in one movement (first played by Jenö Hubay at Budapest in January, 1898, later in other cities, as at the Gewandhaus, Leipsic, Feb. 10,



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1898, Bremen, etc.); "Sylvesterglocken," for solo voices, chorus, orchestra, organ (Gewandhaus, Leipsic, Feb. 18, 1897; Berlin, Jan. 17, 1898); two string quartets, string quintet, string sextet, violin sonata, 'cello sonata; waltz suite for piano; mass for female voices and organ; choruses, songs.

SYMPHONIC VARIATIONS ("DEDICATED TO THE MANES OF JOHANNES BRAHMS") . . . . . HANS KOESSLER.

(Born at Waldeck, Fichtelgebirge; now living at Budapest.)

These variations were played at a Gürzenich Concert, led by Wüllner, at Cologne in November, 1899. They were performed at a Philharmonic Concert, Mr. Nikisch conductor, Berlin, Feb. 18, 1901. They were performed in London at a Promenade Concert, Jan. 28, 1902.

Mr. Koessler prepared these notes for the performance in Berlin: —  
The Introduction (*Maestoso*) brings in condensed form, after the manner of a table of contents, the characteristic features of the theme on an organ-point, with the whole orchestra *fortissimo*. The theme is introduced by the wood-wind *piano*.

VARIATION I.

(Lamentation on the one doomed to Death.)

Theme in the bass with theme in opposition (Lamentation); the repetition brings everything in inversion.

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VARIATION II.

(The Death and Burial of the Master.)

VARIATION III.

(First Meeting in Hungary.)

VARIATION IV.

(Brahms as Friend.)

In the course of these variations in strict form, three independent themes are developed. They are suitable for purposes of inversion, and they enter together in the second part.

VARIATION V.

(Brahms as the Friend of Children.)

The melody, played by the solo violoncellist, is derived from the bass-walk of the theme. In the repetition of Part I. the first violins take the melody, while the original theme is joined to it in the basses. A canon in strict form is developed in Part II. on and with the theme which now dominates.

VARIATION V.

(Brahms as Friend of Nature, and as Humorist.)

VARIATION VI.

(He has given us an Example for Emulation.)

There are no repetitions in this variation, but there is a Coda in the form of a double fugue, and the two themes are derived from the chief theme. The fugue reaches its climax, and is combined with the "Friendship Theme" (Variation IV.), which is sounded by trumpets and trombones, and, step by step, is lost in the heights of the Ideal.

These notes are illustrated in the Philharmonic Concert Program Book by themes and passages in musical notation.

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Variation No. IV. will be omitted at this concert.

\*  
\* \*

Composers, long before Koessler was born, have paid tribute to dead friend or master by attempting to portray their characteristics in music. A striking instance in late years is the piano trio by Tschaikowsky, in which he tried to paint musically the character, tastes, habits, of Nicholas Rubinstein.

\*  
\* \*

Many anecdotes might be told of Brahms's relations with men, children, and women. He was loved deeply by those who knew him well, but to many he was reserved or bearish. The late W. Beatty-Kingston, a keen observer and judge of men, in his entertaining book, "Music and Manners" (2d ed., London, 1887), described Brahms as he met him in Viennese society: "Of this intellectually and artistically luminous circle Johannes Brahms, whenever he joined it, became at once the central point and chief personage partly in virtue of the prestige earned for him by his indisputable genius and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him, some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with

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a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,—a German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard.”

A much pleasanter and probably no more prejudiced view of Brahms, the man, is given by Widman, “Johannes Brahms in Erinnerungen” (Berlin, 1898). Percival M. F. Hedley, the sculptor, who made various busts of Brahms, described him as “simple, modest, sincere, and true; quiet and yet fond of harmless humor. He liked a lonely life, so as to dwell entirely in his art. Not caring for social life was the only reason why he refused to settle in England, despite the many requests made to him. He, as well as many of his fellow-artists, hated the dress-coat. When asked why he would not go to London, where his music was so esteemed, he answered: ‘Oh, I don’t like to go there: one has always to appear in a dress-coat, and I do not care for it.’”

Franz Fridberg, on the other hand, said that “Brahms lacked every conception of the joy of life. . . . Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark: ‘Yes, Brahms, if

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It's a Fownes'

That's all you  
need to know about  
a glove



he were to take it into his head to write something lively, would most likely make the text, "What pleasure death assures." Later, I learned to see in him an entirely different nature. He could, when he liked, display an almost unbounded merriment, and play jokes like a student."

Hanslick tells us that Brahms had no knowledge shortly before his death of the hopelessness of his condition: "Friends and physicians affectionately keep him in illusion. The newspapers, which he still occasionally looked over, refrained from any notice of his severe sickness."

Brahms might have echoed the speech of Brachiano in John Webster's "The White Devil":—

"On pain of death, let no man name death to me:  
It is a word infinitely terrible."

And there is a story that, when Brahms learned from his lodging-house keeper that he was a doomed man, he wept bitterly, and for a long time spoke not a word. The "Serious Songs," however, were not written, as some claim, during his sickness: on the contrary, he was in excellent physical condition when they were composed, and not until some months later did symptoms cause uneasiness.

The last opera seen and heard by Brahms was "Die Göttin der Vernunft," by his dear friend, Johann Strauss. The last concert that he attended was the Philharmonic of March 7, 1897, when his Symphony in E minor was played; the suffering man, who sat back in the directors' box, was obliged to come forward after each movement and bow repeatedly. The audience felt, knew, that he was in the hall for the last time.

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## ENTR'ACTE.

### THE PLAINS: ODE SYMPHONIE PAR JABEZ TARBOX.

A MUSICAL REVIEW EXTRAORDINARY BY JOHN PHENIX (1854).\*

The symphonie opens upon the wild and boundless plains in longitude  $115^{\circ}$  W., latitude  $35^{\circ} 21' 03''$  N., and about sixty miles from the west bank of Pitt River. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. The sandy nature of the soil, sparsely dotted with bunches of cactus and artemisia, the extended view, flat and unbroken to the horizon, save by the rising smoke in the extreme verge, denoting the vicinity of a Pi Utah village, are represented by the bass-drum. A few notes on the piccolo call the attention to a solitary antelope, picking up mescal beans in the foreground. The sun, having an altitude of  $36^{\circ} 27'$ , blazes down upon the scene in indescribable majesty. "Gradually the sounds roll forth in a song" of rejoicing to the god of day,—

"Of thy intensity  
And great immensity  
Now, then, we sing;  
Beholding in gratitude  
Thee in this latitude,  
Curious thing,"—

which swells out into, "Hey Jim along, Jim along Josey," then *decrescendo*, *mas o menos*, *poco pocita*, dies away and dries up.

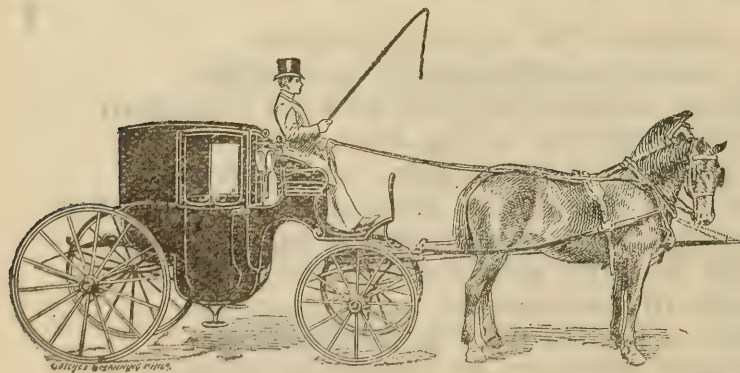
Suddenly we hear approaching a train from Pike County, consisting of seven families, with forty-six wagons, each drawn by thirteen oxen; each family consists of a man in butternut-colored clothing driving the oxen, a wife in butternut-colored clothing riding in the wagon, holding a butternut baby, and seventeen butternut children running promiscuously about the establishment; all are barefooted, dusty, and smell unpleasantly. (All these circumstances are expressed by rapid fiddling for some minutes, winding up with a puff from the ophicleide played by an intoxicated Teuton with an atrocious breath—it is impossible to misunderstand the descrip-

\*"John Phoenix" Derby must have been impressed by a performance of Félicien David's "Desert."—ED.

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tion.) Now rises o'er the plains, in mellifluous accents, the grand Pike County chorus : —

“ Oh, we'll soon be thar  
In the land of gold,  
Through the forest old,  
O'er the mounting cold,  
With spirits bold —  
Oh, we come, we come,  
And we'll soon be thar.  
Gee up, Bolly ! whoo hup, whoo haw ! ”

The train now encamp. The unpacking of the kettles and mess-pans, the unyoking of the oxen, the gathering about the various camp-fires, the frizzling of the pork, are so clearly expressed by the music that the most untutored savage could readily comprehend it. Indeed, so vivid and life-like was the representation that a lady sitting near us involuntarily exclaimed aloud, at a certain passage, “*Thar, that pork's burning !*” And it was truly interesting to watch the gratified expression of her face when, by a few notes of the guitar, the pan was removed from the fire, and the blazing pork extinguished.

This is followed by the beautiful aria, —

“ O marm ! I want a pancake ! ” —

followed by that touching recitative, —

“ Shet up, or I will spank you ! ” —

to which succeeds a grand *crescendo* movement, representing the flight of the child with the pancake, the pursuit of the mother, and the final arrest and summary punishment of the former, represented by the rapid and successive strokes of the castanet.

The turning in for the night follows, and the deep and stertorous breathing of the encampment is well given by the bassoon. . . .

PART SECOND. The night attack of the Pi Utahs, the fearful cries of the demoniac Indians, the shrieks of the females and children, the rapid and effective fire of the rifles, the stampede of the oxen, their recovery and the final repulse, the Pi Utahs being routed after a loss of thirty-six killed and wounded, while the Pikes lose but one scalp (from an old fellow who wore



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a wig and lost it in the scuffle), are faithfully given, and excite the most intense interest in the minds of the hearers; the emotions of fear, admiration, and delight succeeding each other in their minds with almost painful rapidity. Then follows the grand chorus:—

“ Oh! we gin them fits,  
The Ingen Utahs.  
With our six-shooters —  
We gin 'em pertikuler fits.” —

After which we have the charming recitative of Herr Tuden Links to the infant, which is really one of the most charming gems in the performance:—

“ Now, dern your skin, *can't* you be easy? ”

Morning succeeds. The sun rises magnificently —(octave flute) breakfast is eaten — in a rapid movement on three sharps; the oxen are caught and yoked up — with a small drum and triangle; the watches, purses, and other valuables of the conquered Pi Utahs are stored away in a camp kettle to a small movement on the piccolo; and the train moves on, with the grand chorus:—

“ We'll soon be thar,  
Gee up, Bolly! Whoo hup! Whoo haw! ”

The whole concludes with the grand hymn and chorus:—

“ When we die, we'll go to Benton,  
Whup! Whoo, haw!  
The greatest man that e'er land saw,  
Gee!  
Who this little airth was sent on  
Whup! Whoo, haw!  
To tell a hawk from a hand-saw!  
Gee! ”

The immense expense attending the production of this magnificent work, the length of time required to prepare the chorus, the incredible number of instruments destroyed at each rehearsal, have hitherto prevented M. Tarbox from placing it before the American public; and it has re-

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## SYMPHONY IN F MAJOR, NO. 8, OPUS 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was written at Linz in October, 1812. Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The program included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the *Andante* was repeated. "All were in anxious expecta-

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tion to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

\*  
\* \*

We know from sketches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated *Allegretto scherzando* is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata, "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not



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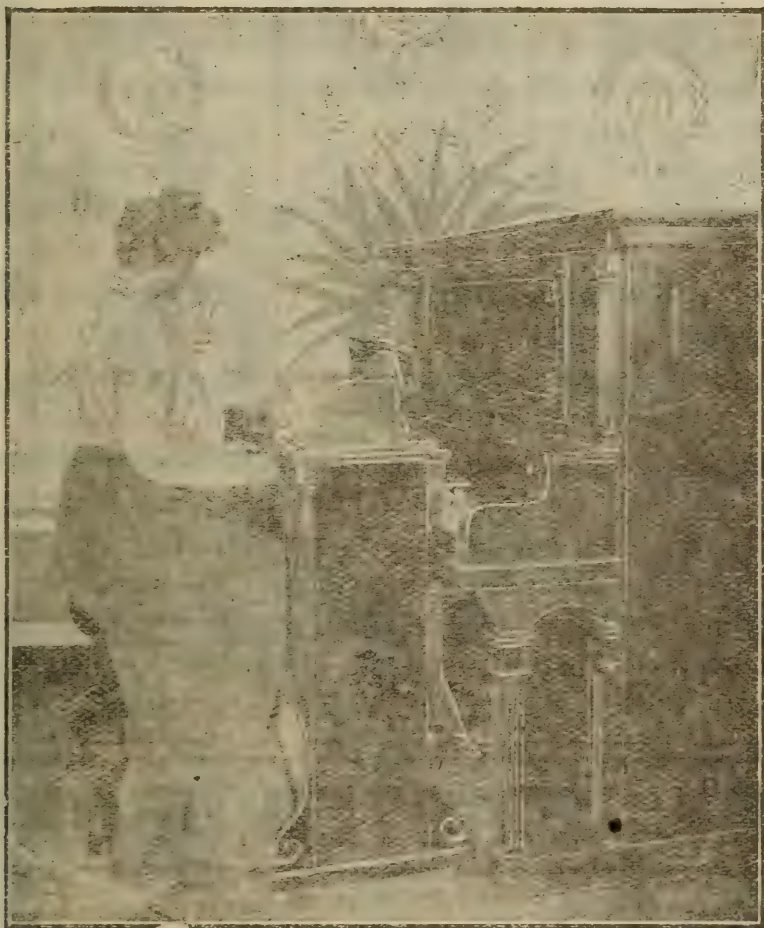
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say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The *Allegretto* was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "*Metronom*." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony — ta, ta, ta, ta — the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the *Allegretto* to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the *Allegretto* theme in canon form." However this may be, the persistent ticking of wind instrument in sixteenth notes is heard almost

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<b>BLUMENSCHN, W. L.</b>			
The Return to Heaven . . .	{ High Voice in D $\flat$ }	.60	{ Low Voice in B $\flat$ }
<b>DRESSLER, LOUIS R.</b>			
O, Lift your Joyful Hearts! . .	{ High Voice in F }	.60	{ Low Voice in D }
(With Violin Obbligato)			
<b>FISHER, WILLIAM ARMS</b>			
Be Comforted, Ye that Mourn .	{ High Voice in A $\flat$ }	.50	{ Medium Voice in F }
(A Song of Resurrection)			{ Bass Voice in E }
<b>GRANIER, JULES</b>			
Hosanna! . . . . .	{ High Voice in D $\flat$ }	.50	{ Medium Voice in B $\flat$ }
<b>KLEIN, BRUNO OSCAR</b>			
It is not Death to Die . . . .	{ Low Voice in G }	.75	{ High Voice in D }
(With Violin Obbligato)			{ Medium Voice in B $\flat$ }
<b>MINETTI, CARLO</b>			
Message of the Lilies . . . .	{ High Voice in F }	.50	{ Medium Voice in D }
<b>WOOLER, ALFRED</b>			
Rise, Glorious Conqueror . . .	{ High Voice in G }	.50	{ Low Voice in E $\flat$ }

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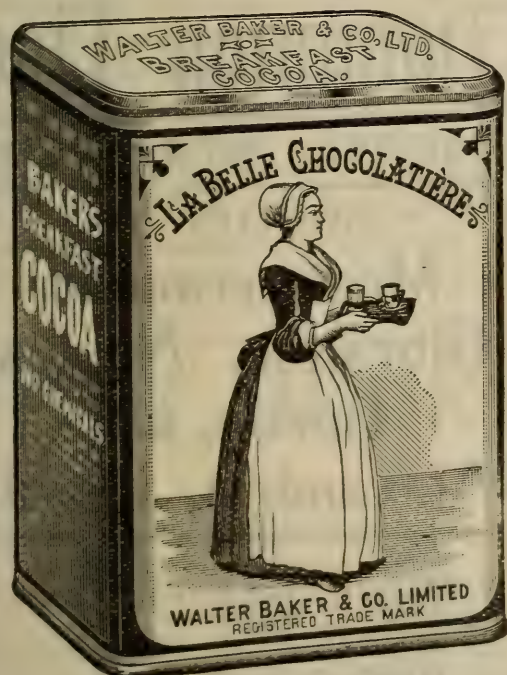


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throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di menuetto*, should be taken. Wagner made

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# George Grossmith

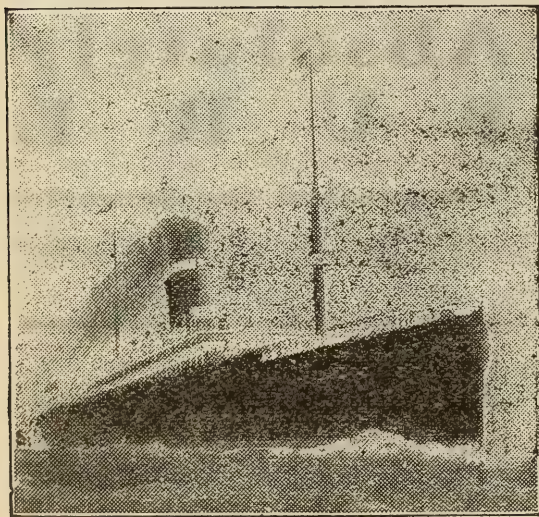
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some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick *tempi* as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main *Allegro* movements, as a sort of complementary antithesis to an *Allegro scherzando* which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a *minuetto*, but as *Tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The *Allegretto scherzando* was taken to represent the usual *Andante*, the *Tempo di minuetto* the familiar *scherzo*; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the *Allegretto scherzando*, the time of which is invariably dragged somewhat, the *Tempo di minuetto* is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement

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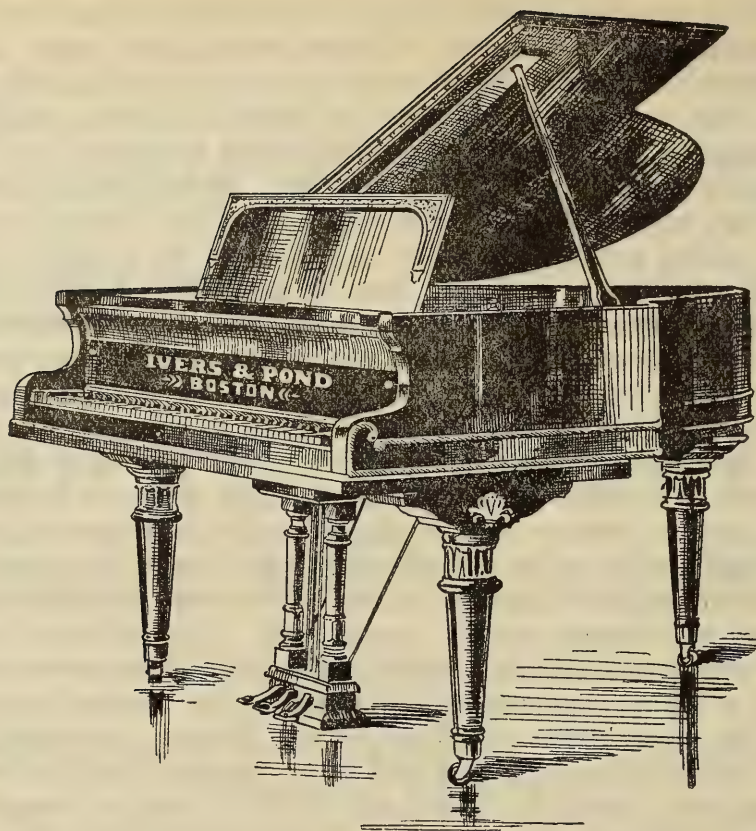
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# List of Works performed at these Concerts during the Season of 1901-1902.

## BEETHOVEN

Symphony No. 6, in F major, "Pastoral," Op. 68.

Symphony in A major, No. 7, Op. 92.

Symphony No. 8, in F major, Op. 93.

Aria, "Ah! Perfido."

MME. NORDICA

## BERLIOZ

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March, from  
"The Damnation of Faust."

BRAHMS . . . . . Symphony No. 2, in D major, Op. 73

BRUCH . . . . . Concerto for Violin, No. 1, in G minor, Op. 26  
MR. FRITZ KREISLER

CHOPIN . . . . . Concerto for Pianoforte, in E minor, Op. 11  
MR. JOSEF HOFMANN

GOLDMARK . . . . . Concerto in A minor, for Violin and Orchestra, Op. 28  
MISS OLIVE MEAD

KOESSLER . . . . . Symphonic Variations  
(First time.)

LALO . . . . . Concerto for Violoncello and Orchestra  
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MACDOWELL . . . . . Orchestral Suite in E minor, No. 2, "Indian," Op. 48

MOZART . . . . . Overture to "Don Giovanni"

SCHUBERT . . . . . Unfinished Symphony in B minor

SCHUMANN . . . . . Overture, "Manfred"

VOLKMANN . . . . . Overture, "Richard III.," Op. 68

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MME. NORDICA

began, and I was terrified on hearing precisely the old *Ländler* tempo ; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say : ' Now it's all right ! Bravo ! ' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

\* \* \*

This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844 ; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

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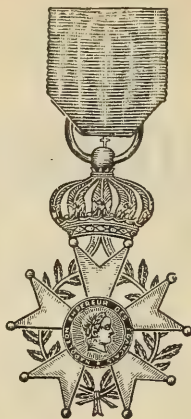
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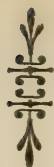
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FIFTH AND LAST CONCERT,  
THURSDAY EVENING, MARCH 20,  
AT 8.15.

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## PROGRAMME.

Goldmark . . . . . Overture, "Penthesilea"

Saint-Saëns . . . . . Concerto in B minor for Violin, No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso.  
Allegro non troppo.

Koessler . . . . . Symphonic Variations  
(First time.)

Beethoven . . . . . Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio (F major) - - - - 3-4
- II. Allegretto scherzando (B-flat major) - - - - 2-4
- III. Tempo di Menuetto (F major) - - - - 3-4
- IV. Allegro vivace (F major) - - - - 2-2

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OVERTURE TO "PENTHESILEA," OPUS 31 . . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This overture was first performed at Budapest, Nov. 12, 1879. The first performance in the United States was at New York, Dec. 6, 1879, at a concert of the Symphony Society, conducted by Dr. Leopold Damrosch. The first performance in Boston was by the Philharmonic Society, Dec. 3, 1880. The overture was performed at a concert of the Harvard Musical Association, Jan. 6, 1881, and at concerts of the Boston Symphony Orchestra, Feb. 20, 1886, Feb. 2, 1889.

Goldmark was inspired by the tragedy "Penthesilea," the most characteristic work of that irregular, abnormal genius, Heinrich von Kleist, who was born at Frankfort-on-the-Oder in 1776, and killed himself in 1811, with Henriette Vogel, in an inn, "Zum Stimmung," at Wannsee, about a mile from Potsdam. Kleist's version of the tale of Penthesilea and Achilles may be thus summed up: Armed for the fray, the Amazons, led by Penthesilea, their queen, set out to attack the Greeks besieging Troy. They hope to celebrate, with captured youths, the Feast of Roses in their own city, Themiscyra. In the battle Penthesilea meets Achilles, and her heart is turned to water by the splendid beauty of the hero. The traditional and strict law of the Amazons, that only conquered foes should participate with them in the Feast of Roses, compels her to attack him, for she already loves him with consuming love. He overcomes her in the fight, but she is rescued by her Amazons. When Achilles learns that she would be his if she should conquer him in battle, he determines to challenge her to single combat, and then, unarmed, to yield to her. She suspects him of falsehood and treachery; her amorous frenzy turns to raging hate. She kills him with an arrow from her bow, sets her hounds upon him, tears with them his flesh, and rejoices in his blood. When her fury is spent,

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# PIANOS

and she knows what she has done, she stabs herself and falls on the mutilated body of Achilles.

This play, which is a dramatic poem rather than a stage tragedy, was published first in 1808 in *Phöbus*, an art journal, edited by Kleist and Adam Müller at Dresden. The poem provoked a storm of disapproval; and Goethe, to whom a copy had been sent, was shocked both by the subject and the form of the treatment. He expressed his views plainly to Kleist in a letter, which embittered the author, who sent him a challenge, and then fought him with epigrams.

"Penthesilea" was looked on throughout Germany with aversion. It has been said that Kleist's fame is wholly posthumous. To-day some call the poem Kleist's masterpiece, but we find it used by Dr. Krafft-Ebing in his "Psychopathia Sexualis" as a striking example of *Masochismus*—inverted *Sadismus*—in literature. And he quotes this speech of the heroine: "*Küssst' ich ihn todt? — Nicht — Küssst' ich ihn nicht? Zerrissen wirklich? — So war es ein Versehen; Küsse, Bisse, das reimt sich, und wer recht von Herzen liebt, kann schon das Eine für das Andre greifen.*"

The warmest appreciation of Kleist's genius as displayed in this tragedy is by Dr. Kuno Francke, Professor of German Literature at Harvard University. He quotes Kleist's own words, "Hell gave me my half-talents; heaven bestows a whole talent or none," and then says:—

"This fabulous Queen of the Amazons is Kleist's own soul,—a soul inspired with titanic daring, driven by superhuman desire, bent on conquering Eternity. When the conviction first dawned upon Kleist that the whole of truth is beyond human reach, all life henceforth seemed worthless to him. When Penthesilea, instead of vanquishing the beloved hero, is overcome by him, even his love is hateful to her. The ideal which she cannot fully and without reserve make hers she must destroy. The god in her having been killed, the beast awakes. And thus, immediately after that enchanting scene where the lovers, for the first time and the last, have been revelling in mutual surrender and delight, she falls like a tigress upon the unsuspecting and weaponless man; with the voluptuousness of despair, she sends the arrow through his breast; she lets the hounds loose upon him as he dies, and together with the hounds she tears his limbs and drinks

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his blood, until, at last, brought back to her senses, and realizing what she has done, she sinks into the arms of death,— a character so atrocious and so ravishing, so monstrous and so divine, so miraculous and so true, as no other poet ever has created.” (“History of German Literature,” fourth edition, New York, 1901.)

\* \*

The subjects chosen for musical illustration by Goldmark from this tragedy are Wild Conflict, the Feast of Roses, Love — Death.

\* \*

There are many ancient tales about Penthesilea, but from no one of them did Kleist derive his plot. These tales are strangely contradictory, as may be seen by consulting the ingenious notes of Claude Gaspar Bachet, *Sieur de Meziriac*, to the “*Epistres d’Ovide*” (The Hague, 1716, vol. i. pp. 289, 290). Thus, the first exploit of Achilles after the death of Hector was the combat which he had with Penthesilea. This story is told by Quintus Calaber in his relation of what happened at Troy after the deeds told by Homer. This calm and dull narrator says that Achilles slew her; that, after he had stripped her of her armor, he saw that she was very beautiful, and he pitied her, and he wept over her, whereupon Thersites jeered at him, until Achilles killed him with his fist. Lycophron remarks that Achilles slew Thersites with a lance-thrust because the churl had plucked out the Amazon’s eyes while she still breathed. A commentator on Lycophron gives the common report: That Achilles fought several times with Penthesilea, and was worsted; at last he slew her. He admired her beauty, her bravery, her youth, and he wept for pity, tried to persuade the Greeks to build for her a magnificent tomb. Thersites objected, said that Achilles was amorous of a dead woman, and uttered such vile scandal that the hero, wild with rage, killed him with a blow of his fist. Then Diomedes, angered by the death of Thersites, who was of close kin to him, took the body of Penthesilea by the heels and dragged it to the river Scamander. (The charge of necropholism was brought against

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Achilles by later commentators and orators.) Some claim that Achilles and Penthesilea had a son, Cayster, after whom a river of Lydia was named. Dares insists that Penthesilea was killed by Pyrrhus, the son of Achilles.

There are different stories about the death of Achilles: how he was slain by an arrow shot by Paris; how the fatal arrow was shot by Apollo himself; how Paris drew the bow, and Apollo guided the arrow.

But Tellen states that Achilles was slain by Penthesilea and was brought to life by Jupiter, moved thereto by the prayers of Thetis; and then Mars, her father, brought Thetis into court with Neptune as judge, who decided against Mars. Ptolemæus Hephæstion tells a wilder story: that Achilles was brought to life solely to kill Penthesilea, and that, as soon as he had done the deed, he returned to the shades.

Thomas Heywood, in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (1624), has much to say about "Amazons and Warlike Women"; he tells of their origin, customs, dress, laws, exploits, history, and this is what he says of Kleist's heroine: "After this Orythea succeeded Penthisilea, shee that in the ayd of Priam (or as some say, for the love of Hector) came to the siege of Troy with a thousand Ladies, where after many deeds of chivalrie by her performed she was slaine by the hands of Achilles, or as the most will have it, by Neoptolimus: shee was the first that ever fought with Poleaxe, or wore a Target made like an halfe Moone, therefore she is by the Poets called *Peltigera*, and *Securigera*, as bearing a target or bearing a Poleaxe: Therefore . . . Virgill in his first booke of *Æneid*

Penthisilea mad, leades forth  
Her Amazonian traine,  
Arm'd, with their Mooned shieldes, and fights  
Midst thousands on the plaine."

There was a portrait of Penthesilea in a painting by Polygnotus in the

---

It's a Fownes'  
That's all you  
need to know about  
a glove



*Lesche*, or club-house at Delphi. This painting represented the siege of Troy. "The face of Penthesilea," Pausanias tells us, "is that of a young virgin. She holds a bow like those used by the Scythians, and a leopard-skin covers her shoulders."

I have spoken of the "splendid beauty" of Achilles. The celebrated Mr. Bayle has a curious note concerning this (Art. "Achilles") :—

"This warrior, the most fiery that ever drew sword, and so brave that his name was used to denote supreme valor, was a great lover of music and poetry, and was looked upon as the handsomest man of his age. As Achilles's beauty won him the affection of the fair, he on his part was a slave to their charms. . . . Homer, speaking of Nireus, tells us that he was the handsomest among the Greeks, Achilles excepted. See the Scholiast on v. 131st, book 1st of Homer, where he tells us that Achilles, the handsomest of all heroes, had so effeminate a face that he might very easily pass for a girl in the court of Lycomedes.

Lovely he was, and had a dauntless soul;  
Ambiguous, he deceiv'd the curious eye,  
And hid so well his sex he seem'd of both.

With regard to his stature, I shall not observe what Philostratus relates in the *Life of Apollonius*, viz. : that, this philosopher having called up the ghost of Achilles, it first appeared to be five cubits high and afterwards twelve, and was inexpressibly beautiful. Neither shall I say with Lycophron that Achilles was nine cubits high, which is not what we call a fine stature. Such a stature is fit only for Quintus Calaber, who has magnified him to a giant. . . . The truth is that Achilles was of a beautiful and advantageous stature, and that rays shot from his face; that 'his nose was neither Roman nor hooked, but such as it was ever to continue.' 'Tis thus Vigenere translates, but I should rather choose to translate it, 'such as it ought to be.'"

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Alfred Bruneau has written "*Penthésilée*," a scene for soprano and orchestra. The text is a poem by Catulle Mendès, in whose version the Amazon, slain by Achilles, as she is dying throws at her conqueror "a look charged less with hate than love." This composition was performed at a Châtelet Concert, Paris, Nov. 13, 1892, and Miss Lucienne Bréval, now a member of Mr. Grau's company, was the Amazon of that day.

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Herodotus and Diodorus the Sicilian give entertaining accounts of the Amazons, whom they treat with marked respect. But the words of Sir Richard F. Burton are here more to the purpose. They are to be found in the fifteenth chapter of his "Mission to Gehele, King of Dahome"; and the chapter is entitled "Of the so-called Amazons and the Dahoman Army."

"The Greeks probably derived their Amazonian myth from exaggerated reports of the strength and valor of the Caucasian women. . . . Amongst the Homerites of South Arabia it was a law for wives to revenge in battle the deaths of their husbands, and mothers their sons. The Suliote women rivalled the men in defending their homes against Osmanli invaders. The Damot or Abyssinian Amazons of Alvarez (1520) would not allow their spouses to fight, as the Jivaro helpmates of Southern America administer caudle to the sex that requires it the least. The native princes of India, especially those of Hyderabad in the Deccan, for centuries maintained a female guard of Urdubegani, whose courage and devotion were remarkable. Bodies of European fighting women are found in the celebrated 'Female Crusade,' organized in 1147 by order of Saint Bernard. Temba-Ndumba, among the Jagas of Southern inter-tropical Africa, according to old travellers, made her subjects rear and teach their female children war, but she was probably mad. The Tawarik women rank with men like the women of Christianity, and transmit nobility to their children. Denham found the Fellatah wives fighting like males. According to Mr. Thompson (1823), the Mantati host that attacked old 'Lattaku' was led by a ferocious giantess with one eye. M. d'Arnaud (1840) informs us that the King of Bahr, on the Upper Nile, was guarded by a battalion of spear women, and that his male ministers never enter the palace, except when required to perform the melancholy duty of strangling their master. At present" (this was written in 1864) "the Tien-Wang, or Heavenly King of the Tae-pings, has one thousand she-soldiers.

"Sporadic heroines, like Tomyris and Penthesilea of the Axe, are found in every clime and in all ages, from Semiramis to the artilleryman's wife of Saragossa. Such were Judith and Candace; Kaulah, the sister of Derar, and her friend Oserrah; the wife of Aban Ibn Saib; Prefect Gregory's daughter; Joan of Arc; Margaret of Anjou; Black Agnes; Jeanne Hachette; Begum Sombre; Kara Fatimah; Panna Maryan, and many

'A bold virago stout and tall,  
As Joan of Arc, or English Moll,'

charmiers far too numerous to specify. Many a fair form was found stark on the field of Waterloo. During the late Indian mutiny the Ranis were, as a rule, more manly than the Rajahs. And at present the Anglo-American States and Poland show women who, despite every discouragement, still prefer the military profession to all others."

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In 1863 Burton estimated the fighting women of Dahome at a figure of 1,700. "These most illustrious viragoes 'are now a mere handful. King Gezo lost the flower of his force under the walls of Abeokuta, and the loss has never been made good." It is in this chapter that Burton proposed the enlistment in England of unmarried women. "Such feminine troops would serve well in garrison, and eventually in the field. The warlike instinct, as the annals of the four quarters of the globe prove, is easily bred in the opposite sex. A sprinkling of youth and beauty amongst the European Amazons would make campaigning a pleasure to us."

CONCERTO IN B MINOR FOR VIOLIN, NO. 3, OPUS 61.

CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living there.)

This concerto was composed in 1880. It was first played at a Châtelet Concert in Paris, Jan. 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Adamowski at a Symphony Concert, Jan. 4, 1890. It was played at these concerts by Mr. Ysaye (Dec. 1, 1894), Miss Mead (Jan. 29, 1898).

Mr. Otto Neitzel describes the work in his *Life of Saint-Saëns* (1899). "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it is given in its reappearance to the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and timbre."

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SYMPHONIC VARIATIONS ("DEDICATED TO THE MANES OF JOHANNES BRAHMS") . . . . . HANS KOESSLER.

(Born at Waldeck, Fichtelgebirge; now living at Budapest.)

These variations were played at a Gürzenich Concert, led by Wüllner, at Cologne in November, 1899. They were performed at a Philharmonic Concert, Mr. Nikisch conductor, Berlin, Feb. 18, 1901. They were performed in London at a Promenade Concert, Jan. 28, 1902.

Mr. Koessler prepared these notes for the performance in Berlin:—

The Introduction (*Maestoso*) brings in condensed form, after the manner of a table of contents, the characteristic features of the theme on an organ-point, with the whole orchestra *fortissimo*. The theme is introduced by the wood-wind *piano*.

VARIATION I.

(Lamentation on the one doomed to Death.)

Theme in the bass with theme in opposition (Lamentation); the repetition brings everything in inversion.

VARIATION II.

(The Death and Burial of the Master.)

VARIATION III.

(First Meeting in Hungary.)

VARIATION IV.

(Brahms as Friend.)

In the course of these variations in strict form, three independent themes are developed. They are suitable for purposes of inversion, and they enter together in the second part.

VARIATION V.

(Brahms as the Friend of Children.)

The melody, played by the solo violoncellist, is derived from the bass-walk of the theme. In the repetition of Part I. the first violins take the melody, while the original theme is joined to it in the basses. A canon in strict form is developed in Part II. on and with the theme which now dominates.

VARIATION VI.

(Brahms as Friend of Nature, and as Humorist.)

VARIATION VII.

(He has given us an Example for Emulation.)

There are no repetitions in this variation, but there is a Coda in the form of a double fugue, and the two themes are derived from the chief theme. The fugue reaches its climax, and is combined with the "Friendship Theme" (Variation IV.), which is sounded by trumpets and trombones, and, step by step, is lost in the heights of the Ideal.

These notes are illustrated in the Philharmonic Concert Program Book by themes and passages in musical notation.



Variation No. IV. will be omitted at this concert.

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Composers, long before Koessler was born, have paid tribute to dead friend or master by attempting to portray their characteristics in music. A striking instance in late years is the piano trio by Tschaikowsky, in which he tried to paint musically the character, tastes, habits, of Nicholas Rubinstein.

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Many anecdotes might be told of Brahms's relations with men, children, and women. He was loved deeply by those who knew him well, but to many he was reserved or bearish. The late W. Beatty-Kingston, a keen observer and judge of men, in his entertaining book, "Music and Manners" (2d ed., London, 1887), described Brahms as he met him in Viennese society: "Of this intellectually and artistically luminous circle Johannes Brahms, whenever he joined it, became at once the central point and chief personage partly in virtue of the prestige earned for him by his indisputable genius and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is frequently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him, some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with

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a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,—a German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard.”

A much pleasanter and probably no more prejudiced view of Brahms, the man, is given by Widman, “Johannes Brahms in Erinnerungen” (Berlin, 1898). Percival M. F. Hedley, the sculptor, who made various busts of Brahms, described him as “simple, modest, sincere, and true; quiet and yet fond of harmless humor. He liked a lonely life, so as to dwell entirely in his art. Not caring for social life was the only reason why he refused to settle in England, despite the many requests made to him. He, as well as many of his fellow-artists, hated the dress-coat. When asked why he would not go to London, where his music was so esteemed, he answered: ‘Oh, I don’t like to go there: one has always to appear in a dress-coat, and I do not care for it.’”

Franz Fridberg, on the other hand, said that “Brahms lacked every conception of the joy of life. . . . Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark: ‘Yes, Brahms, if



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he were to take it into his head to write something lively, would most likely make the text, "What pleasure death assures." ' Later, I learned to see in him an entirely different nature. He could, when he liked, display an almost unbounded merriment, and play jokes like a student."

Hanslick tells us that Brahms had no knowledge shortly before his death of the hopelessness of his condition: "Friends and physicians affectionately keep him in illusion. The newspapers, which he still occasionally looked over, refrained from any notice of his severe sickness."

Brahms might have echoed the speech of Brachiano in John Webster's "The White Devil":—

"On pain of death, let no man name death to me:  
It is a word infinitely terrible."

And there is a story that, when Brahms learned from his lodging-house keeper that he was a doomed man, he wept bitterly, and for a long time spoke not a word. The "Serious Songs," however, were not written, as some claim, during his sickness: on the contrary, he was in excellent physical condition when they were composed, and not until some months later did symptoms cause uneasiness.

The last opera seen and heard by Brahms was "Die Göttin der Vernunft," by his dear friend, Johann Strauss. The last concert that he attended was the Philharmonic of March 7, 1897, when his Symphony in E minor was played; the suffering man, who sat back in the directors' box, was obliged to come forward after each movement and bow repeatedly. The audience felt, knew, that he was in the hall for the last time.

SYMPHONY IN F MAJOR, No. 8, OPUS 93 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was written at Linz in October, 1812. Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven;

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and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The program included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the *Andante* was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

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We know from sketches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated *Allegretto scherzando* is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata, "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the



country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz ; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The *Allegretto* was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "*Metronom*." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony — ta, ta, ta, ta — the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the *Allegretto* to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the *Allegretto* theme in canon form." However this may be, the persistent ticking of wind instrument in sixteenth notes is heard almost

# NEW EASTER SONGS

<b>BLUMENSCHN, W. L.</b>			
The Return to Heaven . . . .	{ High Voice in D <sub>b</sub> }	.60	
	{ Low Voice in B <sub>b</sub> }		
<b>DRESSLER, LOUIS R.</b>			
O, Lift your Joyful Hearts ! . . .	{ High Voice in F }	.60	
(With Violin Obbligato)	{ Low Voice in D }		
<b>FISHER, WILLIAM ARMS</b>			
Be Comforted, Ye that Mourn . . .	{ High Voice in A <sub>b</sub> }	.50	
(A Song of Resurrection)	{ Medium Voice in F }		
	{ Bass Voice in E }		
<b>GRANIER, JULES</b>			
Hosanna ! . . . . .	{ High Voice in D <sub>b</sub> }	.50	
	{ Medium Voice in B <sub>b</sub> }		
<b>KLEIN, BRUNO OSCAR</b>			
It is not Death to Die . . . .	{ Low Voice in G }	.75	
(With Violin Obbligato)	{ High Voice in D }		
	{ Medium Voice in B <sub>b</sub> }		
<b>MINETTI, CARLO</b>			
Message of the Lilies . . . .	{ High Voice in F }	.50	
	{ Medium Voice in D }		
<b>WOOLER, ALFRED</b>			
Rise, Glorious Conqueror . . . .	{ High Voice in G }	.50	
	{ Low Voice in E <sub>b</sub> }		

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throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di minuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick *tempi* as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main *Allegro* movements, as a sort of complementary antithesis to an *Allegro scherzando* which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a *minuetto*, but as *Tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The *Allegretto scherzando* was taken to represent the usual *Andante*, the *Tempo di minuetto* the familiar *scherzo*; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the *Allegretto scherzando*, the time of which is invariably dragged somewhat, the *Tempo di minuetto* is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old *Ländler* tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

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This symphony was first played in Boston at an Academy Concert on Dec. 14, 1844. The first performance in America was by the Philharmonic Society of New York on Nov. 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.



# List of Works performed at these Concerts during the Season of 1901=1902.

## BEETHOVEN

- Symphony No. 2.
- Symphony No. 8.
- Overture, "Leonore," No. 3.

## BERLIOZ

- Minuet of Will-o'-the-Wisps, Ballet of Sylphs, Rakoczy March,  
from "The Damnation of Faust."

## GOLDMARK

- Concert Overture, "In the Spring."
- Overture, "Penthesilea."

- KOESSLER . . . . . Symphonic Variations  
(First time.)

## SAINT-SAËNS

- Concerto for Pianoforte, No. 2. MR. HAROLD BAUER
- Concerto for Violin, No. 3. MR. T. ADAMOWSKI

- SCHUBERT . . . . . Unfinished Symphony

- SPOHR . . . . . Concerto for Violin, No. 8  
MR. FRITZ KREISLER

- RICHARD STRAUSS, "Ein Heldenleben," Tone Poem for full Orchestra  
(First time at these concerts.)

- TSCHAIKOWSKY . . . . . Symphony No. 6, "Pathetic"

- VIEUXTEMPS . . . . . Concerto for Violin, No. 5  
MR. CHARLES GREGOROWITSCH

## WAGNER

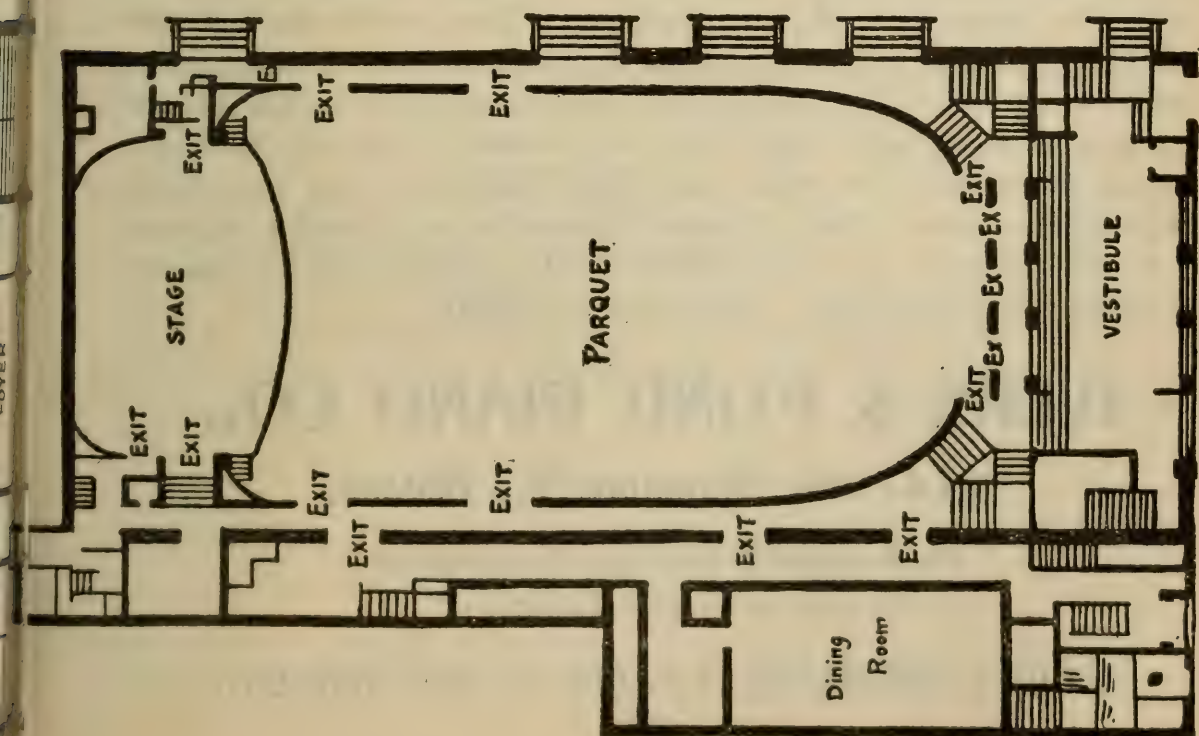
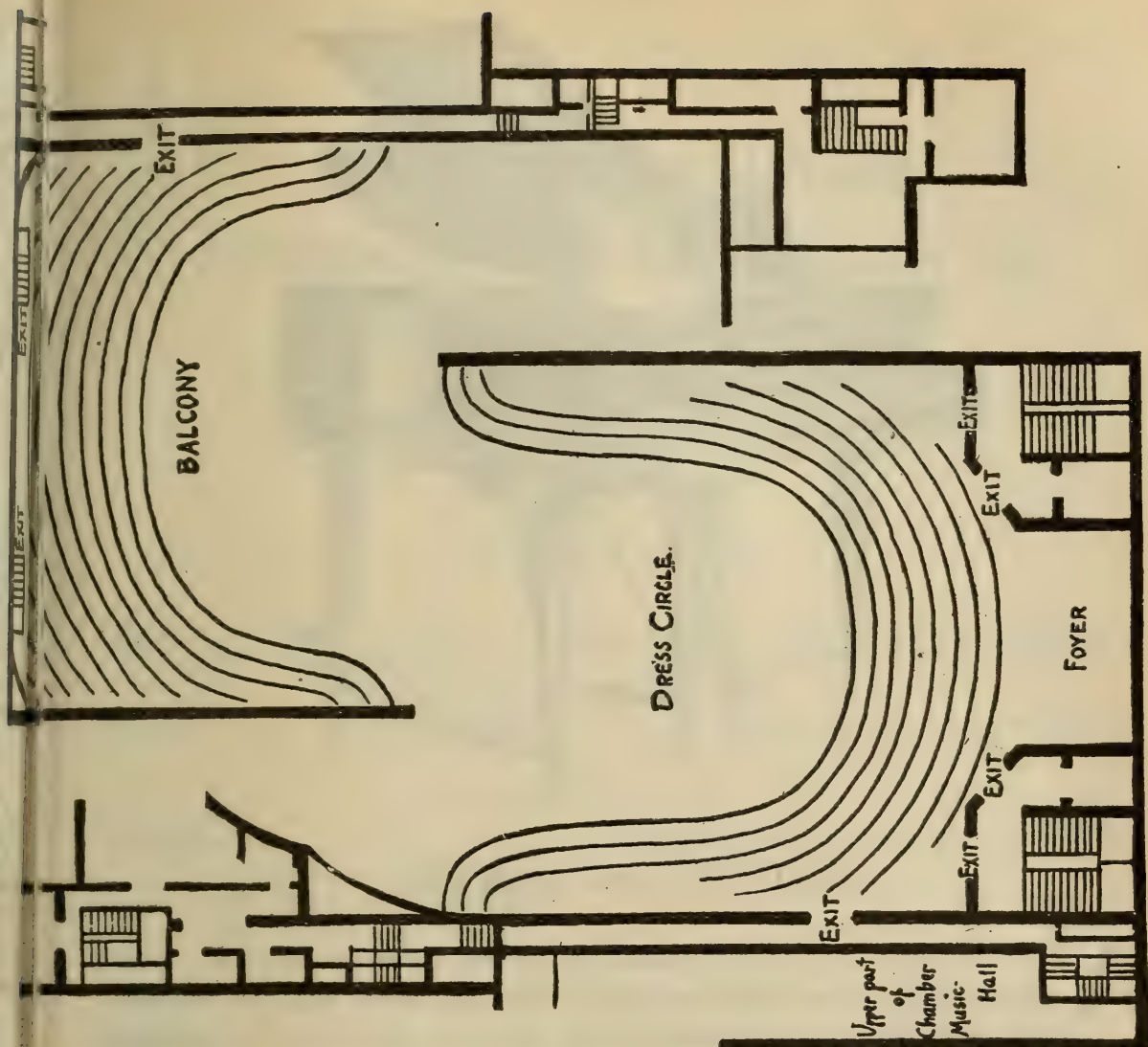
- Vorspiel to "Die Meistersinger."
- "Tannhäuser." Overture, Bacchanale, and Scene between Tannhäuser and Venus from the First Act (Paris Version).
- "Die Meistersinger." Walther's Prize Song.
- "Die Götterdämmerung." Siegfried's Parting from Brünnhilde,  
Siegfried's Death, Funeral March, Closing Scene.

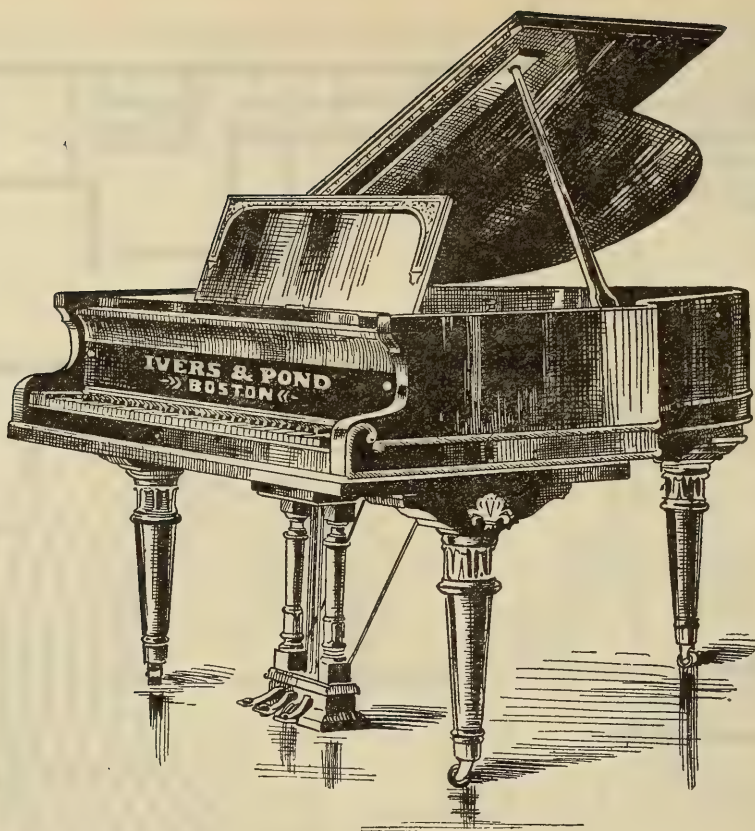
MISS MILKA TERNINA, MR. ELLISON VAN HOOSE

- WEBER . . . . . Overture, "Der Freischütz"









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Wagner . . . . . Overture to "The Flying Dutchman"

Mozart . . . . . Vitellia's Aria from "Titus"

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Schubert . . . . . "Die Allmacht"

Rubinstein . . . . . Selections from the Ballet, "The Vine"

Nos. 8, 9. "THE TASTING OF THE WINES."

Allegro.

Moderato assai.

No. 10. "WINES OF ITALY."

Allegro non troppo.

No. 11. "WINES OF HUNGARY."

Andante.

Allegro.

(With new orchestration by WILHELM GERICKE.)

(First time.)

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SOLOIST :

Madame SCHUMANN-HEINK

OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER.

(Born at Leipzig, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Der Fliegende Holländer," opera in three acts, was first performed at Dresden, Jan. 2, 1843. Wächter was the Dutchman, and Schroeder-Devrient the Senta. The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, Nov. 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, Nov. 9, 1842, and failed—there were eleven performances,—all this has been told in program-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852. Riemann says it was not performed.

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\*  
\*

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,— "I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time



immemorial, has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.\* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sor-

\*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—ED.



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row at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passed into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,— how his body itself is his living coffin, wherein his soul is terribly imprisoned — how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea — how his agony is as deep as the sea on which he sails — his ship without anchor, and his heart without hope.

“I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: ‘Katherine, wilt thou be true to me?’ she answers: ‘True to death.’”

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

“When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, ‘I was ever true to thee, and I know how to be ever true unto death!’

“Saying this, she throws herself into the waves, and then the enchant-

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KARL ONDRICEK, 2d Violin.

LOUIS SVECENSKI, Viola.  
ALWIN SCHROEDER, Violoncello.

## PROGRAMME.

SCHUBERT	Quartet in D minor, Op. Posth.
C. M. LOEFFLER	Quintet for three Violins, Viola, and Violoncello, in F major
	(In one movement.)
BEETHOVEN	Septet for Violin, Viola, Horn, Clarinet, Bassoon, Violoncello, and Double-bass,
	in E-flat major, Op. 20.

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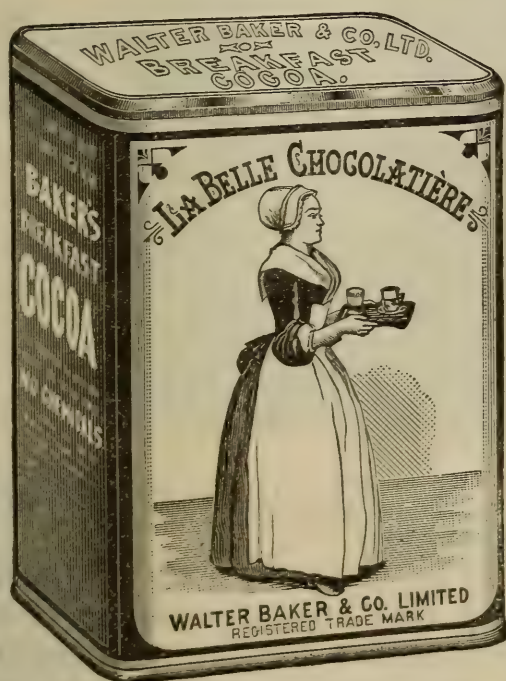


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ment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish — under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

\* \* \*

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939-944.)

\* \* \*

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in 1812.

Bertram had listed many a tale  
Of wonder in his native dale.

Or of that Phantom Ship, whose form  
Shoots like a meteor through the storm;  
When the dark scud comes driving hard,  
And lower'd is every top-sail yard,  
And canvas, wove in earthly looms,  
No more to brave the storm presumes!  
Then, mid the war of sea and sky,  
Top and top-gallant hoisted high,  
Full spread and crowded every sail,  
The Demon Frigate braves the gale;  
And well the doom'd spectators know  
The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his



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"Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, Dec. 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals, Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece, for which George Herbert Bonaparte Rodwell (1800-52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchwoman at Astleys, there was a Flying Dutchman at Islington, and billboards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "insipissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering — a fatal piece of economy on the part of the worthy manager."



Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And, then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

SYMPHONY IN E MINOR, OPUS 98 . . . . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, Oct. 25, 1885. Simrock, the publisher, is said to have paid Brahms 40,000 marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, Nov. 26, 1886. But, although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, Dec. 23, 1886.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'\* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too

\* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Più allegro* for the close."

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\* \*

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfen Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

J. A. Scheibe protested against such fantastic views in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

\*  
\* \*

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (I preserve the various forms of the two words.)



Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. s. d.: *CIACONA*, that is *chacone*. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the *chacone* has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. *PASSACAGLIO*, or *Passacaille*. It is properly a *chacone*. The only difference is that the pace is generally slower than that of the *chacone*, the song is more tender, the expression is less lively; and for this reason, *passacailles* are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): *CIACONA* or *Chaconne* is a dance and an instrumental piece, whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass) cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed (here Walther quotes Brossard). *Ciaconna* comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. *PASSACAGLIO* or *Passagaglio* (Ital.), *Passacaille* (Gall.) is inherently a *chaconne*. The difference is this: it is generally slower than the *chaconne*, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the *CIACONA*, *chacone*, with its sister or brother, the *PASSAGAGLIO*, the *Passe-caille*. I find truly that *Chacon* is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. *Chacon*. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of *Passe-caille* that it means street-song as Ménage has it; if he were only trustworthy. The *chaconne* is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of *chaconnes*. The difference between the *chaconne* and the *passe-caille* is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the *chaconne* goes slower and more deliberately than the *passe-caille* — it is not the other way; the *chaconne* loves the major, the other, the minor; the *passe-caille* is never used for singing, as is the *chaconne*, but solely for dancing,

as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the *passe-caille* (for so must the word be written in French—not *passacaille*) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the *passe-caille*." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The *passacailles* of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures, until they came together at the end



in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

SELECTIONS FROM THE BALLET, "THE VINE" . . . ANTON RUBINSTEIN.

(Born at Wechwotyznez, near Balta in Podolia, Nov. 28, 1829; \* died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

There is no accurate or adequate life of Rubinstein. "Rubinstein," by Eugen Zabel (Leipsic, 1892) is blindly eulogistic, disconnected, and, for the most part, without record of first performances. "Rubinstein," by "Alexander M'Arthur" (Edinburgh, 1889), is unpretentious and chiefly anecdotal. The "Autobiography of Anton Rubinstein," translated by Aline Delano (Boston, 1890), contains a supplement in which mention is made of the ballet, "The Vine": "This (the 'Battle of Kulikovo') was followed in 1853 by the one-act opera of 'The Siberian Huntsmen' and 'Thomas the Fool.' The latter was given but once and, at his own request, withdrawn from the stage. A three-act (*sic*) ballet called 'The Grape-vine' was never given on any stage. 'The Children of the Steppes,' written in 1860 or thereabout, met with no favor when it was presented at Moscow."

As the list of Rubinstein's operas is given in chronological order in this supplement, the inference is that "The Grape-vine" was written in the fifties. Zabel discusses the ballet, but he gives no information concerning the year of composition or production.

Excerpts for concert use were played in New York by Mr. Thomas's orchestra during the season of 1884-85. The numbers played at this concert were produced here by Mr. Gericke, with the original orchestration, at a Symphony Concert, Dec. 20, 1884.

"Die Rebe"—"The Vine"—a ballet in two acts, not three, and in five scenes, by Emil Graeb, after the text of Taglioni, Grandmougin, and Hansen, music by Rubinstein, was performed at the Royal Opera House, Berlin, April 24, 1893; and in contemporaneous reviews the performance was described as the first on any stage. ("Unter Räubern," a comic opera in one act by Rubinstein, was performed that same evening for the first time in Berlin, but it had been produced at Hamburg, Nov. 8, 1883.) The story is as follows: A betrothal is celebrated in the house of a wealthy wine-grower. Among the guests appears the spirit of Gayety, who is welcomed by all. There is dancing and there is drinking. Jambois, the host, invites the guests to go down to the cellar to taste the wines in stock.

Second Scene. A deep wine-cellar. Huge casks stand on both sides. Coopers enter with lighted torches. Jambois enters with his friends. Gayety is with them, an observer.

Jambois: "Now let us taste the wines."

Guests: "Bravo! bravo! Let us taste the wines."

Gayety, after the manner of a conjurer, extends her arms over the casks. Jambois knocks at one of them, to show how full it is. A spirit, to the dismay of all, rises from the cask.

Gayety: "What are you afraid of? You called him: there he is." She points to the other casks. "They are all there; it makes no difference on which cask you knock. Look!"

She knocks at each cask, and the spirits of the wines come forth. They represent by their dress the various countries and the colors of the wines,

\* The date, Nov. 30, 1830, given in several music dictionaries, is incorrect. See Zabel's "Rubinstein," page 7.—ED.

— Wines of Italy, Hungary, Spain, the Orient, Germany, Champagne. The national dances are then performed.

The women have been left behind, and the bride, Mariette, mourns her absent bridegroom, but Gayety has promised to avenge her. The spirits befog the brains of the men; the Wine Queen ensnares the bridegroom, Pascal, and takes him to her country. The King of Phylloxera invades her land with his host, and slays the vines. The Queen herself is dead. Gayety veiled brings her before Bacchus, who will not restore her to life, but Pan comes to the rescue. He summons Science. The Queen is brought to life, and the Phylloxera exterminated. Bacchus and his court celebrate the triumph of Science, and bring the vines with their Queen and with Gayety to sorrowing mankind. Pascal finally succeeds in appeasing the anger of his bride. There is an apotheosis with Bacchus, Pan, Silenus, up in the clouds and in a chariot drawn by panthers; and they are surrounded by Bacchantes, Fauns, and Satyrs, playing on all manner of pulsatile and anti-prohibition instruments. Miss dell' Era was the Wine Queen and Miss Urbanska was Gayety. Rubinstein was present at the performance.

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The music of "Wines of Italy" is in the form of a tarantella, which was at first the special dance of the Neapolitans, and then was seen over all South Italy. "It is usually danced by a man and woman, but sometimes by two or three women alone, playing tambourines and the large-sized Neapolitan castanets. The time is gradually accelerated until the dancers revolve at a high rate of speed." There is a glowing account of this dance in Madame de Staël's "Corinne," and Monnier describes it as follows: "I hear the tabor calling to arms — the tabor and the castanets — that joyous tabor of long descent, as ancient, says Bidera, as Cybele; but Bidera loves to make all things old! Yet the tabor is, at least, as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes, whose light fingers shake it. Follow the sound. It is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways." Tarantismus was a dancing disease of the fifteenth century, not unlike the dance of Saint Vitus. The tarantella was originally a tune that was supposed to cure this affection of the nerves, superinduced, as it was popularly supposed, by the bite of a spider, the *Phalangium Apulium*, or Tarantola, a name that some derive from Tarentum, where this spider was especially poisonous. There are many treatises on this curious subject, from Serao's "Lezioni accademiche sulla Tarantola" (1742) to Hecker's "Die Tanzwuth" (1832), from the investigations of Père Kircher ("De Arte Magnetica," 1654) to those of Kähler the Swede (1756) and Vergari (1839). For references to other essays and investigations see foot-note on the sixty-seventh page of Kastner's "Danses des Morts" (Paris, 1852).

Hungary is represented by the Czardas, which Professor Herrmann declares to be "both from the musical and chorographical point of view independent of the gipsies," and to have been "played and danced in the time of the lyre-artists who were not gipsies." He traces the form of the dance to the ancient Hungarian *palotas* dance, popular in the sixteenth century. (Czardas is the name of any solitary tavern in Hungary.) The dance is in two movements,— the *Lassa*, *Lassu*, or *Lassan*, which is majes-



# List of Works performed at these Matinees during the Season of 1901=1902.

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BEETHOVEN . . . . . Symphony No. 7

BRAHMS

Symphony No. 2.

Symphony No. 4.

CHOPIN . . . . . Concerto for Pianoforte, in E minor  
MR. JOSEF HOFMANN

EDWARD ELGAR . . . . . Overture, "Cockaigne" (In London Town)  
(First time in New York.)

GLAZOUNOFF . . . . . Ouverture Solennelle

GOLDMARK

Symphony No. 1, "Rustic Wedding."

Concerto for Violin, in A minor.

MISS OLIVE MEAD

LALO . . . . . Concerto for Violoncello and Orchestra  
MR. JEAN GERARDY

LISZT . . . . . Symphonic Poem, No. 7, "Festklänge"

MACDOWELL . . . . . Suite No. 2, "Indian"

MOZART . . . . . Vitellia's Aria from "Titus"  
MME. SCHUMANN-HEINK

PADEREWSKI . . . . . Concerto for Pianoforte, in A minor  
MR. PADEREWSKI

RUBINSTEIN . . . . . Three Movements from the Ballet, "The Vine"  
(With new orchestration by W. Gericke.)

SCHUBERT . . . . . "Die Allmacht"  
MME. SCHUMANN-HEINK

SCHUMANN . . . . . Symphony No. 1

VOLKMANN . . . . . Overture, "Richard III."

WAGNER . . . . . Overture to "The Flying Dutchman"

tic, mournful, pompous. The man puts his arm about the woman, and they move slowly to one side and the other, with occasional springs in air, but these movements cover an incredibly small amount of ground. The second part of the Czardas is the Frischka, a corrupt word derived from *Friszu, Frisza*. The movement is swift and constantly quickened, and the music is furiously rhythmed. The true Frischka is always in 2-4 or 4-4, never in 3-4. Nor was this frenzy seen solely before the Czardas, or tavern. All classes delighted in the dance, and daughters of burghers, and noble dames abandoned themselves to it.

Mr. Gericke reorchestrated these numbers at Seal Harbor, Me., during the summer of 1901. Rubinstein sometimes wrote for the orchestra as though he were writing for a piano, and his score of "The Vine" is often singularly ineffective. Mr. Gericke has made many changes. He has divided endless passages for first violins between these violins. He has distributed themes which were given monotonously measure after measure to a solo instrument, among two or three instruments, and thus gained contrast and variety. He has enabled hidden parts to be heard, and has strengthened weak passages. The long violin solo in the Czardas is now played by all the first violins. In fact, it may justly be said that Mr. Gericke has scored sketches by Rubinstein.

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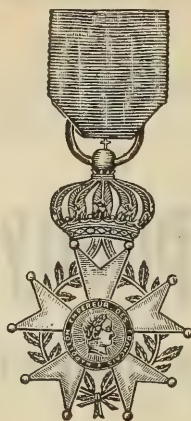
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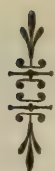
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## PROGRAMME.

Wagner . . . . Overture to "The Flying Dutchman"

Beethoven . . . . . Aria, "Ah! Perfido"

Rubinstein . . . Three Movements from the Ballet, "The Vine"

(With new orchestration by W. GERICKE.)

Nos. 8, 9. "THE TASTING OF THE WINES."

Allegro.

Moderato assai.

No. 10. "WINES OF ITALY."

Allegro non troppo.

No. 11. "WINES OF HUNGARY."

Andante.

Allegro.

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b. Richard Strauss . . . . . Serenade

c. Oscar Weil . . . . . Spring Song

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d. Schumann . . . . . "Waldesgesprach"

Accompanist, Mr. ROMAYNE SIMMONS.

Goldmark . . . . . Symphony No. 1, "Rustic Wedding," Op. 26

I. Wedding March, with Variations: Moderato molto.

II. Bridal Song: Allegretto.

III. Serenade: Allegretto moderato scherzando.

IV. In the Garden: Andante.

V. Dance, Finale: Allegro molto.

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## OVERTURE TO "THE FLYING DUTCHMAN" . . . RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

"Der Fliegende Holländer," opera in three acts, was first performed at Dresden, Jan. 2, 1843. Wächter was the Dutchman, and Schroeder-Devrient the Senta. The first performance in America was in Italian—"Il Vascello Fantasma"—at Philadelphia, Nov. 8, 1876, by the Pappenheim Company. The first performance in Boston was in English, March 14, 1877, with Miss Kellogg and Carleton as heroine and hero.

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment. He was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, Nov. 9, 1842, and failed—there were eleven performances,—all this has been told in program-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819-52) to Wagner's libretto about 1852. Clément and Larousse say

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that this work was performed at Stettin in 1852. Riemann says it was not performed.

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Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the the translation by Mr. Charles Godfry Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,— "I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about at sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.\* The devil, in his stupidity, has no faith in female truth, and

\*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—ED.

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allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

“The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore, when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passed into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

“I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret;

---

**It's a Fownes'**

**That's all you  
need to know about  
a glove**

and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scene of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish — under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

\*  
\* \*

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where

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all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939-944.)

\* \*

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," which was written in 1812.

Bertram had listed many a tale  
Of wonder in his native dale.

Or of that Phantom Ship, whose form  
Shoots like a meteor through the storm;  
When the dark scud comes driving hard,  
And lower'd is every top-sail yard,  
And canvas, wove in earthly looms,  
No more to brave the storm presumes!  
Then, mid the war of sea and sky,  
Top and top-gallant hoisted high,  
Full spread and crowded every sail,  
The Demon Frigate braves the gale;  
And well the doom'd spectators know  
The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

\* \*

Wagner himself took the legend seriously. He spoke of it at length in



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his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And, then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

SCENA AND ARIA, "AH! PERFIDO," OPUS 65 . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuero, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non e più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,  
Di te priva che farò?  
Tu lo sai, bell' idol mio!  
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!  
Tu non hai pietà di me?  
Perchè rendi a chi t' adora  
Così barbara mercè?

Dite voi, se in tanto affanno  
Non son degna di pietà.

This has been Englished as follows: —

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

---

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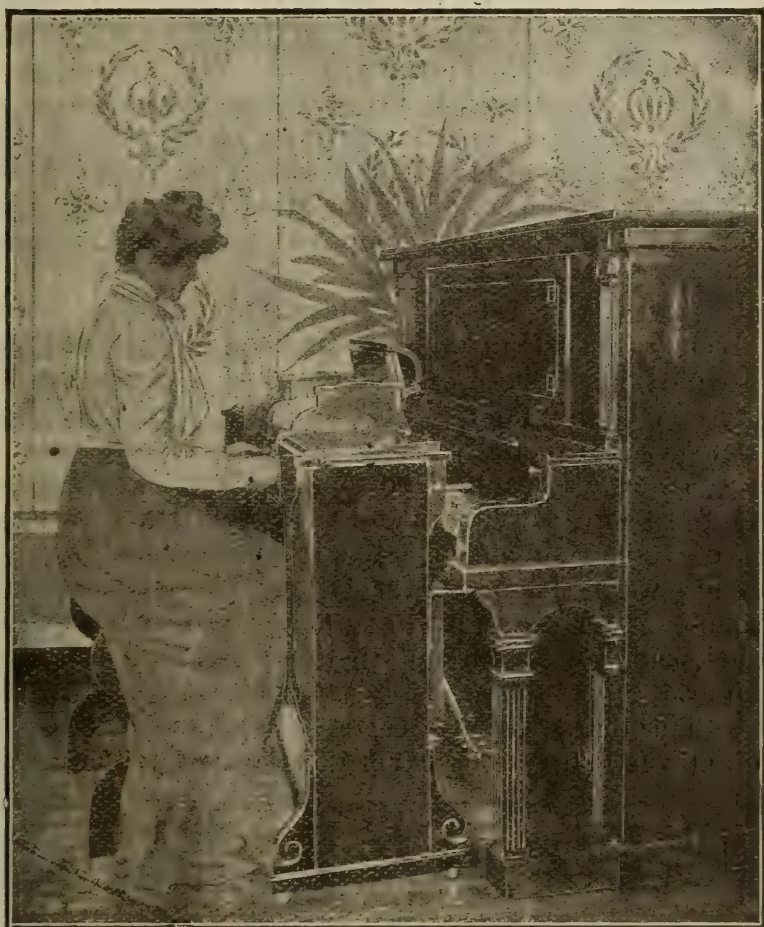
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If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

#### ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

\*  
\* \*

This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa ai Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

On the program of a concert given by Mrs. Duschek at Leipsic, Nov. 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure, and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions* — strength — and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her power-

---

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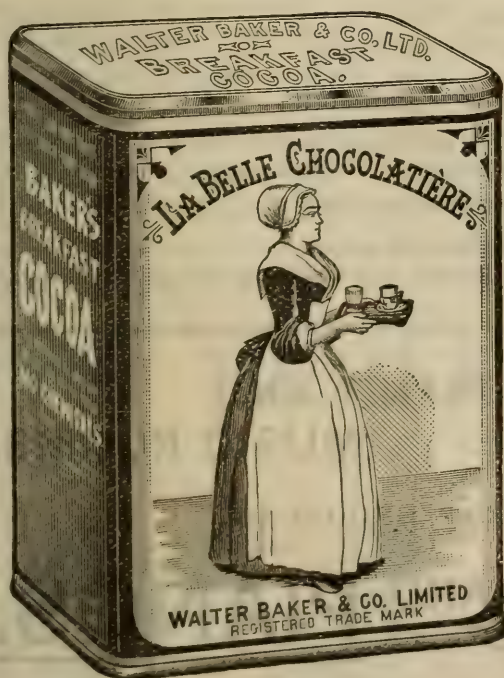


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ful voice. And whose fault is it? That of her husband,\* who knows no better: he taught her and still teaches her, and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced, and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance — I don't like to say impudence — and so much of mockery in her looks, though perhaps they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing, especially her expressive sentiment, as late as 1808.

#### SELECTIONS FROM THE BALLET, "THE VINE" . . . ANTON RUBINSTEIN.

(Born at Wechwotyznez, near Balta in Podolia, Nov. 28, 1829; † died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

There is no accurate or adequate life of Rubinstein. "Rubinstein," by Eugen Zabel (Leipsic, 1892) is blindly eulogistic, disconnected, and, for the most part, without record of first performances. "Rubinstein," by "Alexander M'Arthur" (Edinburgh, 1889), is unpretentious and chiefly anecdotic.

\* Franz Duschek (1736-99), reckoned one of the best pianists of his period.

† The date, Nov. 30, 1830, given in several music dictionaries, is incorrect. See Zabel's "Rubinstein," page 7.—ED.

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cal. The "Autobiography of Anton Rubinstein," translated by Aline Delano (Boston, 1890), contains a supplement in which mention is made of the ballet, "The Vine": "This (the 'Battle of Kulikovo') was followed in 1853 by the one-act opera of 'The Siberian Huntsmen' and 'Thomas the Fool.' The latter was given but once and, at his own request, withdrawn from the stage. A three-act (*sic*) ballet called 'The Grape-vine' was never given on any stage. 'The Children of the Steppes,' written in 1860 or thereabout, met with no favor when it was presented at Moscow."

As the list of Rubinstein's operas is given in chronological order in this supplement, the inference is that "The Grape-vine" was written in the fifties. ♦Zabel discusses the ballet, but he gives no information concerning the year of composition or production.

Excerpts for concert use were played in New York by Mr. Thomas's orchestra during the season of 1884-85. The numbers played at this concert were produced here by Mr. Gericke, with the original orchestration, at a Symphony Concert, Dec. 20, 1884.

"Die Rebe"—"The Vine"—a ballet in two acts, not three, and in five scenes, by Emil Graeb, after the text of Taglioni, Grandmougin, and Hansen, music by Rubinstein, was performed at the Royal Opera House, Berlin, April 24, 1893; and in contemporaneous reviews the performance was described as the first on any stage. ("Unter Räubern," a comic opera in one act by Rubinstein, was performed that same evening for the first time in Berlin, but it had been produced at Hamburg, Nov. 8, 1883.) The story is as follows: A betrothal is celebrated in the house of a wealthy wine-grower. Among the guests appears the spirit of Gayety, who is welcomed by all. There is dancing and there is drinking. Jambois, the host, invites the guests to go down to the cellar to taste the wines in stock.

Second Scene. A deep wine-cellar. Huge casks stand on both sides. Coopers enter with lighted torches. Jambois enters with his friends. Gayety is with them, an observer.

Jambois: "Now let us taste the wines."

Guests: "Bravo! bravo! Let us taste the wines."

Gayety, after the manner of a conjurer, extends her arms over the casks. Jambois knocks at one of them, to show how full it is. A spirit, to the dismay of all, rises from the cask.

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Gayety : "What are you afraid of? You called him : there he is." She points to the other casks. "They are all there ; it makes no difference on which cask you knock. Look !"

She knocks at each cask, and the spirits of the wines come forth. They represent by their dress the various countries and the colors of the wines, — Wines of Italy, Hungary, Spain, the Orient, Germany, Champagne. The national dances are then performed.

The women have been left behind, and the bride, Mariette, mourns her absent bridegroom, but Gayety has promised to avenge her. The spirits befog the brains of the men ; the Wine Queen ensnares the bridegroom, Pascal, and takes him to her country. The King of Phylloxera invades her land with his host, and slays the vines. The Queen herself is dead. Gayety veiled brings her before Bacchus, who will not restore her to life, but Pan comes to the rescue. He summons Science. The Queen is brought to life, and the Phylloxera exterminated. Bacchus and his court celebrate the triumph of Science, and bring the vines with their Queen and with Gayety to sorrowing mankind. Pascal finally succeeds in appeasing the anger of his bride. There is an apotheosis with Bacchus, Pan, Silenus, up in the clouds and in a chariot drawn by panthers ; and they are surrounded by Bacchantes, Fauns, and Satyrs, playing on all manner of pulsatile and anti-prohibition instruments. Miss dell' Era was the Wine Queen and Miss Urbanska was Gayety. Rubinstein was present at the performance.

\*  
\* \*  
\*

The music of "Wines of Italy" is in the form of a tarantella, which was at first the special dance of the Neapolitans, and then was seen over all South Italy. "It is usually danced by a man and woman, but sometimes by two or three women alone, playing tambourines and the large-sized Neapolitan castanets. The time is gradually accelerated until the dancers revolve at a high rate of speed." There is a glowing account of this dance in Madame de Staël's "Corinne," and Monnier describes it as follows : "I hear the tabor calling to arms — the tabor and the castanets

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	{ Low Voice in D }		
(With Violin Obbligato)			
<b>FISHER, WILLIAM ARMS</b>			
Be Comforted, Ye that Mourn . . .	{ High Voice in A $\flat$ }		.50
	{ Medium Voice in F }		
(A Song of Resurrection)	{ Bass Voice in E }		
<b>GRANIER, JULES</b>			
Hosanna ! . . . . .	{ High Voice in D $\flat$ }		.50
	{ Medium Voice in B $\flat$ }		
<b>KLEIN, BRUNO OSCAR</b>			
It is not Death to Die . . . . .	{ Low Voice in G }		.75
	{ High Voice in D }		
	{ Medium Voice in B $\flat$ }		
(With Violin Obbligato)			
<b>MINETTI, CARLO</b>			
Message of the Lilies . . . . .	{ High Voice in F }		.50
	{ Medium Voice in D }		
<b>WOOLER, ALFRED</b>			
Rise, Glorious Conqueror . . . . .	{ High Voice in G }		.50
	{ Low Voice in E $\flat$ }		

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—that joyous tabor of long descent, as ancient, says Bidera, as Cybele; but Bidera loves to make all things old! Yet the tabor is, at least, as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes, whose light fingers shake it. Follow the sound. It is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways." Tarantismus was a dancing disease of the fifteenth century, not unlike the dance of Saint Vitus. The tarantella was originally a tune that was supposed to cure this affection of the nerves, superinduced, as it was popularly supposed, by the bite of a spider, the *Phalangium Apulium*, or Tarantola, a name that some derive from Tarentum, where this spider was especially poisonous. There are many treatises on this curious subject, from Serao's "Lezzioni accademiche sulla Tarantola" (1742) to Hecker's "Die Tanzwuth" (1832), from the investigations of Père Kircher ("De Arte Magnetica," 1654) to those of Kähler the Swede (1756) and Vergari (1839). For references to other essays and investigations see foot-note on the sixty-seventh page of Kastner's "Danses des Morts" (Paris, 1852).

Hungary is represented by the Czardas, which Professor Herrmann declares to be "both from the musical and chorographical point of view independent of the gipsies," and to have been "played and danced in the time of the lyre-artists who were not gipsies." He traces the form of the dance to the ancient Hungarian *palotas* dance, popular in the sixteenth century. (Czardas is the name of any solitary tavern in Hungary.) The dance is in two movements,—the *Lassa*, *Lassu*, or *Lassan*, which is majestic, mournful, pompous. The man puts his arm about the woman, and they move slowly to one side and the other, with occasional springs in air, but these movements cover an incredibly small amount of ground. The second part of the Czardas is the Frischka, a corrupt word derived from *Friszu*, *Frisza*. The movement is swift and constantly quickened, and the music is furiously rhythmed. The true Frischka is always in 2-4 or 4-4, never in 3-4. Nor was this frenzy seen solely before the Czardas, or tavern. All classes delighted in the dance, and daughters of burghers, and noble dames abandoned themselves to it.

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Mr. Gericke reorchestrated these numbers at Seal Harbor, Me., during the summer of 1901. Rubinstein sometimes wrote for the orchestra as though he were writing for a piano, and his score of "The Vine" is often singularly ineffective. Mr. Gericke has made many changes. He has divided endless passages for first violins between these violins. He has distributed themes which were given monotonously measure after measure to a solo instrument, among two or three instruments, and thus gained contrast and variety. He has enabled hidden parts to be heard, and has strengthened weak passages. The long violin solo in the Czardas is now played by all the first violins. In fact, it may justly be said that Mr. Gericke has scored sketches by Rubinstein.

SYMPHONY, "RUSTIC WEDDING," OPUS 26 . . . CARL GOLDMARK.

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

Goldmark's "Ländliche Hochzeit" was performed for the first time at the seventh Philharmonic Concert, conducted by Hans Richter, at Vienna, March 6, (?) 1876. The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, Jan. 13, 1877. The first movement was played by Mr. Thomas at Cambridge, Mass., Feb. 12, 1878, and in Boston, February 17 of the same year. The Philharmonic Society played the whole symphony here Feb. 21, 1883.

The "Wedding March" (first movement) is composed of a theme-twelve variations, and a Finale. The theme, *Molto moderato*, is given to the 'cellos and double-basses. Some characterize it as "pastoral," probably on account of the title. "Rustic" is a better term. Variation I. Theme is played by the first horn, accompanied by horns and string-bass. Clarinets and flutes enter with a fresh melody. Variation II. (*Poco animato*) is given to the strings. It is of free, imitative, contrapuntal character, and some of the parts are now and then strengthened by first clarinet and bassoon. III. (*Allegro*) The trombones sound the first, simpli-

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fied measures of the theme, which is then treated freely. IV. (*Andante con moto, quasi Allegretto*) begins with an expressive melody in the strings. The coloring suggests vividly the composer of "The Queen of Sheba." V. (*Allegretto*) Theme in the basses re-enforced by bassoons and horns. VI. (*Allegro vivace*) This variation has the character of a scherzo. VII. (*Allegretto pesante*) The variations now become freer and freer. VIII. (*Allegro scherzando*) Melody in the horns. IX. (*Allegretto, quasi Andantino*) A tender, elegiac movement with solos for oboe, violin, clarinet. X. (*Molto vivace*) A swift and brilliant figure in the violins, with theme indicated by the basses and strings, *pizzicato*. XI. (*Andante con moto*) A serious, melancholy piece in E-flat minor. XII. (*Moderato*) A variously colored movement in B major. Finale: The theme returns with the full strength of the orchestra. Triangle, big drum, and cymbals are added. Instruments drop out one by one. The march in the original form is heard as afar off.

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SCHUBERT	:	:	Quartet in D minor, Op. Posth.
C. M. LOEFFLER	:	:	Quintet for three Violins, Viola, and Violoncello, in F major
	:	:	(In one movement.)
BEETHOVEN	:	:	Septet for Violin, Viola, Horn, Clarinet, Bassoon, Violoncello, and Double-bass,
			in E-flat major, Op. 20.

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"Bridal Song." The second movement is dainty and not without a playfulness that suggests a scherzo. The oboe has a contrasting theme. "The song may be sung by friends of the bride. It has a second part, with a tender tune for the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

"Serenade." "After a prelude, two oboes sing a duet, which is varied and developed by other instruments."

"In the Garden." The love scene begins with a dreamy melody for clarinet, which is taken up by the violins. The music waxes passionate, and there is the thought of a dramatic love duet, "in which the tenor is represented by 'cellos and horns, while the soprano's place is taken by the violins and the higher wood-wind instruments. This ecstatic scene is very fully developed." A passage from the fourth variation of the first movement is introduced. After the climax the first theme returns, and the movement ends quietly, as it began.

Finale. A hearty, jolly dance which is developed with great spirit. There is an interruption,—the return of the tender clarinet scene from the preceding movement.

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\*

The term "symphony" is perhaps a misnomer. "Suite" would be the more appropriate word, for not only is there little attention paid to the sonata form, but the first movement is, contrary to all precedent, a set of variations. But the word "symphony" is applied more and more to compositions that in one way or another disregard the traditions: witness symphonies by Tschaikowsky, Mahler, César Franck.



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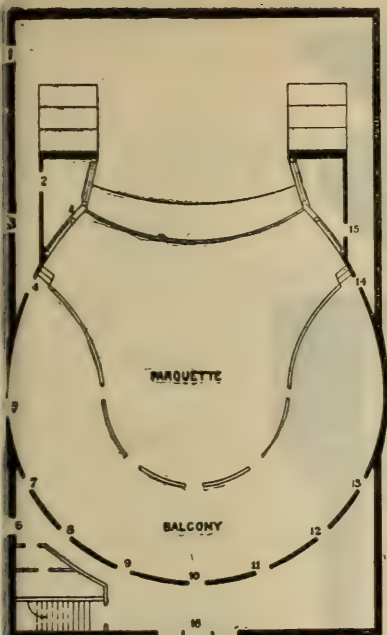
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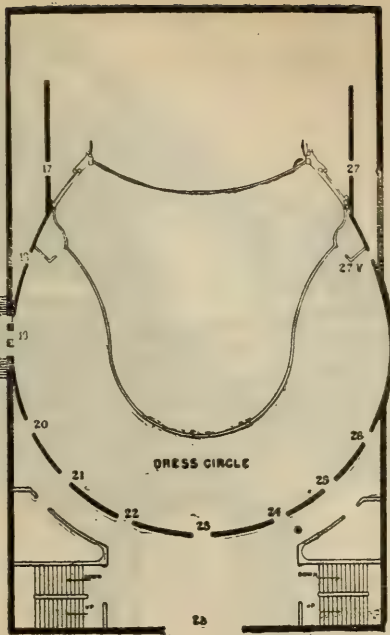
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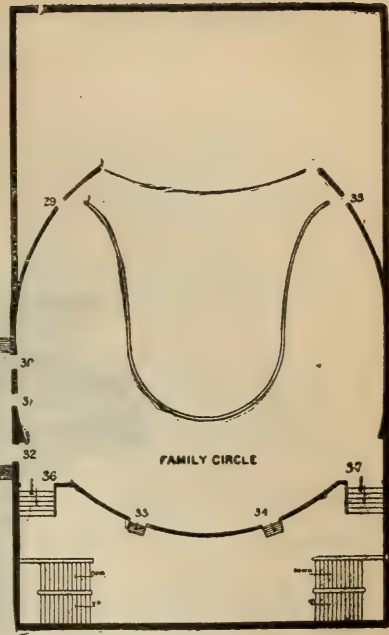




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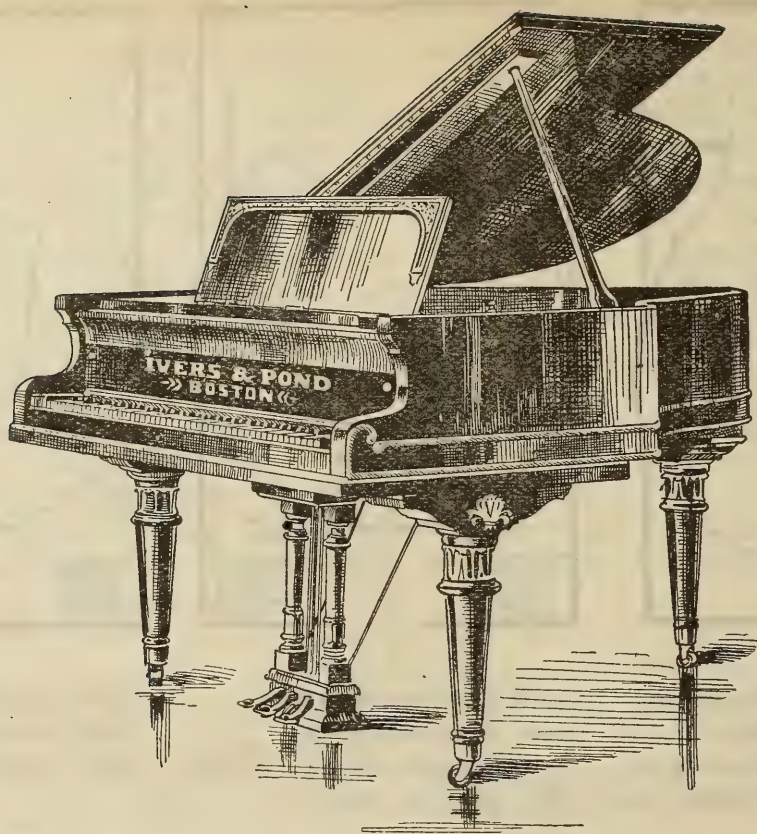
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CHOPIN . . . . . Concerto for Pianoforte, in E minor  
MR. JOSEF HOFMANN

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MR. HAROLD BAUER

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SCHUBERT . . . . . Unfinished Symphony

SCHUMANN . . . . . Allegro appassionato  
MR. HAROLD BAUER

TSCHAIKOWSKY . . . . . Symphony No. 6, "Pathetic"

WAGNER

Vorspiel to "Die Meistersinger."

"Tannhäuser." Overture, Bacchanale, and Scene between Tann-  
häuser and Venus from the First Act (Paris Version).

"Die Meistersinger." Walther's Prize Song.

"Die Götterdämmerung." Siegfried's Parting from Brünnhilde,  
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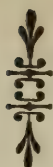
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Twentieth Season in Providence.

Mr. WILHELM GERICHKE, Conductor.

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FIFTH CONCERT,  
WEDNESDAY EVENING, MARCH 26,  
AT 7.45 SHARP.

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## PROGRAMME.

Weber . . . . . Overture, "Freischütz"

Gounod . . . . . Aria from "Queen of Sheba"

Tschaikowsky . . . . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio.

Allegro non troppo.

II. Allegro con grazia.

III. Allegro molto vivace.

IV. Finale: Adagio lamentoso.

Wagner . . . . . "The Two Grenadiers"

Rubinstein . . . . . Last movement from the Ballet, "The Vine"

No. 11. "WINES OF HUNGARY."

Andante.

Allegro.

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## OVERTURE, "DER FREISCHÜTZ" . . . . CARL MARIA VON WEBER.

(Born at Eutin, Oldenburg, Dec. 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture Feb. 22, 1820; and May 13 he noted in his diary, "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, Oct. 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, Oct. 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, Dec. 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the

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grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance was the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

I have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

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Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhrner (1787-1860), the singular being who was supposed to have sat to Hoffman for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the *Allegro* of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for threepianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the *Allegro* are sung everywhere. There is one theme that I must mention, because it is less noticed, and

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also because it moves me incomparably more than all the rest. It is that long groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the *Allegro* of the overture to 'Freischütz'? Does it not depict the lonely maiden, the for-ester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

\*  
\* \*

The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing

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That's all you  
need to know about  
a glove



Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The first performance in Boston was of an English version early in 1828. Afterward it was not unusual to give excerpts, as the Incantation Scene. The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

### **SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OPUS 74.**

**PETER TSCHAIKOWSKY.**

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been



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travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only pos-



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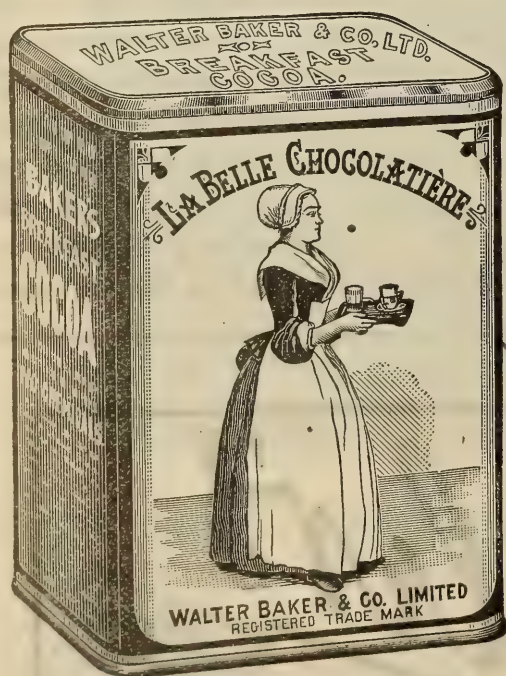
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sible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

\*  
\* \*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's Life of his brother is finished — it is now publishing — Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

“Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinged throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow.”

“There is no doubt,” says Miss Newmarch, “that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is

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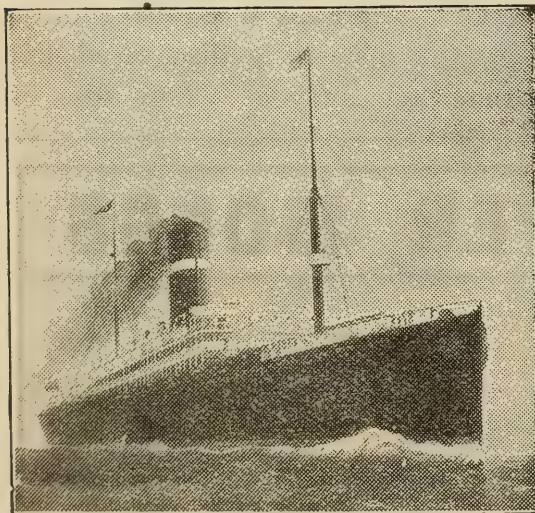
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It is not Death to Die . . .	{ High Voice in D }	{ Medium Voice in B $\flat$ }	.75
(With Violin Obbligato)			
<b>MINETTI, CARLO</b>			
Message of the Lilies . . .	{ High Voice in F }	{ Medium Voice in D }	.50
<b>WOOLER, ALFRED</b>			
Rise, Glorious Conqueror . . .	{ High Voice in G }	{ Low Voice in E $\flat$ }	.50

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picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer.—ED.



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inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

SELECTIONS FROM THE BALLET, "THE VINE" . . . ANTON RUBINSTEIN.

(Born at Wechwotynez, near Balta in Podolia, Nov. 28, 1829; \* died at Peterhof, near St. Petersburg, Nov. 20, 1894.)

There is no accurate or adequate life of Rubinstein. "Rubinstein," by Eugen Zabel (Leipsic, 1892) is blindly eulogistic, disconnected, and, for the most part, without record of first performances. "Rubinstein," by "Alexander M'Arthur" (Edinburgh, 1889), is unpretentious and chiefly anecdotal. The "Autobiography of Anton Rubinstein," translated by Aline Delano (Boston, 1890), contains a supplement in which mention is made of the ballet, "The Vine": "This (the 'Battle of Kulikovo') was followed in 1853 by the one-act opera of 'The Siberian Huntsmen' and 'Thomas the Fool.' The latter was given but once and, at his own request, withdrawn from the stage. A three-act (*sic*) ballet called 'The Grape-vine' was never given on any stage. 'The Children of the Steppes,' written in 1860 or thereabout, met with no favor when it was presented at Moscow."

As the list of Rubinstein's operas is given in chronological order in this supplement, the inference is that "The Grape-vine" was written in the fifties. Zabel discusses the ballet, but he gives no information concerning the year of composition or production.

Excerpts for concert use were played in New York by Mr. Thomas's orchestra during the season of 1884-85. The numbers played at this concert were produced here by Mr. Gericke, with the original orchestration, at a Symphony Concert, Dec. 20, 1884.

"Die Rebe"—"The Vine"—a ballet in two acts, not three, and in five scenes, by Emil Graeb, after the text of Taglioni, Grandmougin, and Hansen, music by Rubinstein, was performed at the Royal Opera House, Berlin, April 24, 1893; and in contemporaneous reviews the performance

\*The date, Nov. 30, 1830, given in several music dictionaries, is incorrect. See Zabel's "Rubinstein," page 7.—ED.



PEIRCE'S SHOES

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was described as the first on any stage. ("Unter Räubern," a comic opera in one act by Rubinstein, was performed that same evening for the first time in Berlin, but it had been produced at Hamburg, Nov. 8, 1883.) The story is as follows: A betrothal is celebrated in the house of a wealthy wine-grower. Among the guests appears the spirit of Gayety, who is welcomed by all. There is dancing and there is drinking. Jambois, the host, invites the guests to go down to the cellar to taste the wines in stock.

Second Scene. A deep wine-cellar. Huge casks stand on both sides. Coopers enter with lighted torches. Jambois enters with his friends. Gayety is with them, an observer.

Jambois: "Now let us taste the wines."

Guests: "Bravo! bravo! Let us taste the wines."

Gayety, after the manner of a conjurer, extends her arms over the casks. Jambois knocks at one of them, to show how full it is. A spirit, to the dismay of all, rises from the cask.

Gayety: "What are you afraid of? You called him: there he is." She points to the other casks. "They are all there; it makes no difference on which cask you knock. Look!"

She knocks at each cask, and the spirits of the wines come forth. They represent by their dress the various countries and the colors of the wines, — Wines of Italy, Hungary, Spain, the Orient, Germany, Champagne. The national dances are then performed.

The women have been left behind, and the bride, Mariette, mourns her absent bridegroom, but Gayety has promised to avenge her. The spirits befool the brains of the men; the Wine Queen ensnares the bridegroom, Pascal, and takes him to her country. The King of Phylloxera invades her land with his host, and slays the vines. The Queen herself is dead. Gayety veiled brings her before Bacchus, who will not restore her to life, but Pan comes to the rescue. He summons Science. The Queen is brought to life, and the Phylloxera exterminated. Bacchus and his court celebrate the triumph of Science, and bring the vines with their Queen and with Gayety to sorrowing mankind. Pascal finally succeeds in appeasing the anger of his bride. There is an apotheosis with Bacchus, Pan, Silenus, up in the clouds and in a chariot drawn by panthers; and they are surrounded by Bacchantes, Fauns, and Satyrs, playing on all manner of pulsatile and anti-prohibition instruments. Miss dell' Era was the Wine Queen and Miss Urbanska was Gayety. Rubinstein was present at the performance.

\*  
\* \*

The music of "Wines of Italy" is in the form of a tarantella, which was at first the special dance of the Neapolitans, and then was seen over all South Italy. "It is usually danced by a man and woman, but sometimes by two or three women alone, playing tambourines and the large-



sized Neapolitan castanets. The time is gradually accelerated until the dancers revolve at a high rate of speed." There is a glowing account of this dance in Madame de Staël's "Corinne," and Monnier describes it as follows: "I hear the tabor calling to arms—the tabor and the castanets—that joyous tabor of long descent, as ancient, says Bidera, as Cybele; but Bidera loves to make all things old! Yet the tabor is, at least, as old as are the frescoes of Herculaneum, where it is painted in the hands of slim Bacchantes, whose light fingers shake it. Follow the sound. It is the tarantella! The dancers salute each other, dance timidly awhile, withdraw a little, stretch out their arms, and whirl vehemently in a giddy circle. Then partners turn their backs on each other, and go their several ways." Tarantismus was a dancing disease of the fifteenth century, not unlike the dance of Saint Vitus. The tarantella was originally a tune that was supposed to cure this affection of the nerves, superinduced, as it was popularly supposed, by the bite of a spider, the *Phalangium Apulium*, or Tarantola, a name that some derive from Tarentum, where this spider was especially poisonous. There are many treatises on this curious subject, from Serao's "Lezioni accademiche sulla Tarantola" (1742) to Hecker's "Die Tanzwuth" (1832), from the investigations of Père Kircher ("De Arte Magnetica," 1654) to those of Kähler the Swede (1756) and Vergari (1839). For references to other essays and investigations see foot-note on the sixty-seventh page of Kastner's "Danses des Morts" (Paris, 1852).

Hungary is represented by the Czardas, which Professor Herrmann declares to be "both from the musical and chorographical point of view independent of the gipsies," and to have been "played and danced in the time of the lyre-artists who were not gipsies." He traces the form of the dance to the ancient Hungarian *palotas* dance, popular in the sixteenth century. (Czardas is the name of any solitary tavern in Hungary.) The

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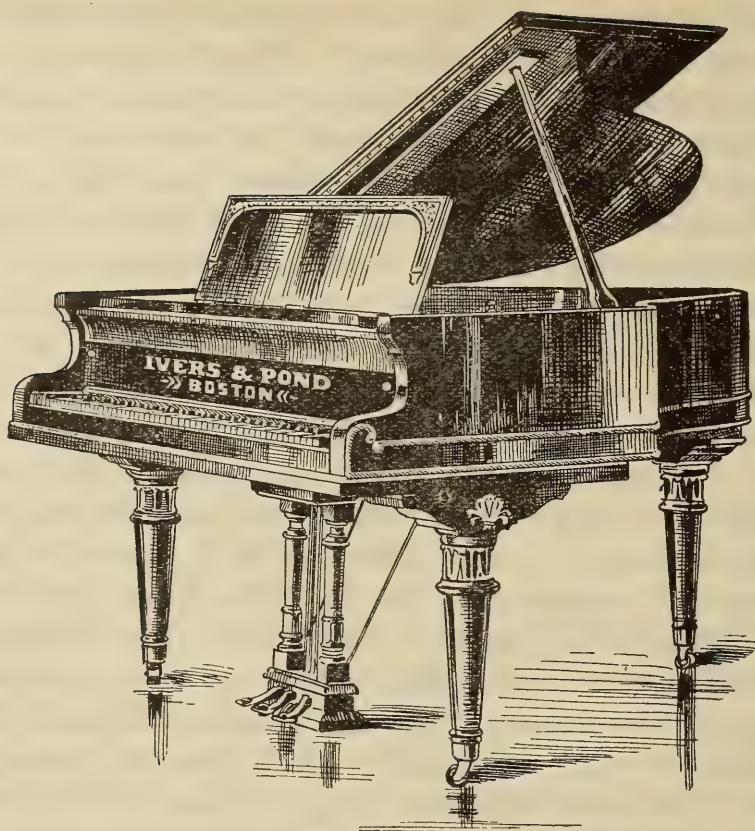
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dance is in two movements,— the *Lassa*, *Lassu*, or *Lassan*, which is majestic, mournful, pompous. The man puts his arm about the woman, and they move slowly to one side and the other, with occasional springs in air, but these movements cover an incredibly small amount of ground. The second part of the Czardas is the Frischka, a corrupt word derived from *Friszu*, *Frisza*. The movement is swift and constantly quickened, and the music is furiously rhythmed. The true Frischka is always in 2-4 or 4-4, never in 3-4. Nor was this frenzy seen solely before the Czardas, or tavern. All classes delighted in the dance, and daughters of burghers, and noble dames abandoned themselves to it.

Mr. Gericke reorchestrated these numbers at Seal Harbor, Me., during the summer of 1901. Rubinstein sometimes wrote for the orchestra as though he were writing for a piano, and his score of "The Vine" is often singularly ineffective. Mr. Gericke has made many changes. He has divided endless passages for first violins between these violins. He has distributed themes which were given monotonously measure after measure to a solo instrument, among two or three instruments, and thus gained contrast and variety. He has enabled hidden parts to be heard, and has strengthened weak passages. The long violin solo in the Czardas is now played by all the first violins. In fact, it may justly be said that Mr. Gericke has scored sketches by Rubinstein.

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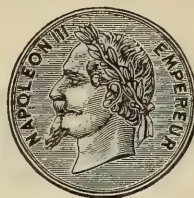
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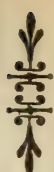
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### PROGRAMME.

Edward Elgar . . . Overture, "Cockaigne" (In London Town)

Ludwig van Beethoven      Concerto for Pianoforte, No. 5, in E-flat  
major, Op. 73

- |  |   |   |   |   |   |   |   |     |
|--|---|---|---|---|---|---|---|-----|
| I. Allegro (E-flat major) -                        | - | - | - | - | - | - | - | 4-4 |
| II. Adagio un poco moto (B major) -                | - | - | - | - | - | - | - | 4-4 |
| III. Rondo: Allegro ma non troppo (E-flat major) - | - | - | - | - | - | - | - | 8-8 |

Tschaikowsky      Symphony No. 6, "Pathetic," in B minor, Op. 74

- I. Adagio.  
Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale: Adagio lamentoso.

Wagner . . . Prelude to "Die Meistersinger von Nürnberg"

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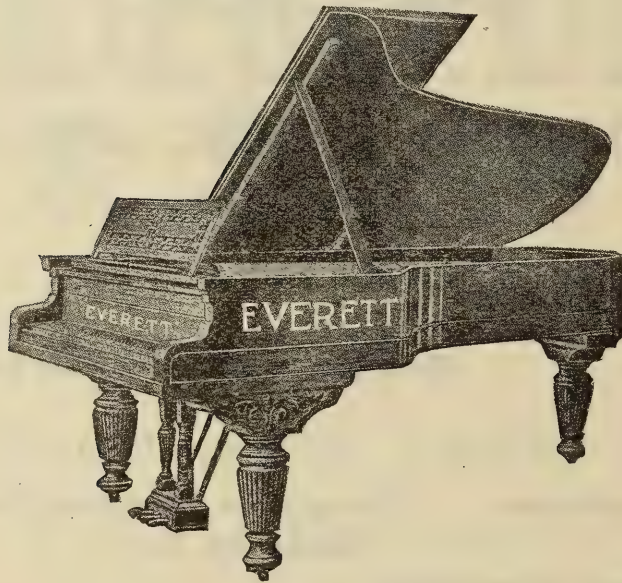
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## OVERTURE, "COCKAIGNE" ("IN LONDON TOWN") . . EDWARD ELGAR.

(Born at Broadheath, near Worcester, England, June 2, 1857 ;  
now living at Malvern.)

This overture bears an inscription: "Dedicated to my many friends, the Members of British Orchestras." It was first performed at a Philharmonic Concert, London, June 20, 1901, when the composer conducted.

There are two Cockaignes.

The first is an imaginary country of luxury and idleness. The houses in that land are made of barley sugar, the streets are paved with pastry, roasted larks fall from the sky directly into open mouths, the shops furnish goods without cost. The city of Berlinzone, a city of the Baschi, in a canton called Bengodi, was in that country. Near that city, described by Boccaccio (eighth day, novel III.), the vines were tied with sausages, and there was a great mountain of grated Parmesan cheese, "and people upon it who do nothing else but make cheese-cakes and macaroons, which they boil in capon broth, and keep constantly throwing down, and those that can catch most have most; and there is a river too of the best Malmsey wine that ever was tasted, without one drop of water." As a matter of fact, in the sixteenth and seventeenth centuries, on certain Sundays of the Carnival at Naples, a mountain like unto a volcano was reared in a public square; and this mountain vomited forth sausages, macaroni, etc. The sides of this mountain were of grated cheese. (Some have derived the word "Cockaigne" from the Italian "Cuccagna," applied to this free feast where there was eating and drinking at will; but "Cockaigne" appears in English literature as early as 1305.) There was an Italian map of the country: mountains of cheese were washed by seas of Greek wine, trees bore fruits and comfits, meadows were covered with kidney-omelettes, fried carp and eels well-sauced leaped from billows of wine, roast pheasants and larded hams fell as rain, a man was shown under arrest because he had dared to work,— a land that was not far from that country mentioned by Rabelais, where the inhabitants received five sous a day for sleeping and seven and a half for snoring. About the word itself there has been much dispute, but Littré decided that it was derived from the Latin verb *coquere*, to cook, and Grimm suggested "Kuchen" because the houses of Cockaigne are thatched with cakes. Boileau was the first to apply the word to any city,

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when he wrote: "For the rich Paris is a land of Cockaigne." The second Cockaigne is London, the city apostrophized so nobly by Thomas Decker nearly three centuries ago:—

"O London, thou art great in glory, and envied for thy greatness: thy Towers, thy Temples, and thy Pinnacles stand upon thy head like borders of fine gold, thy waters like fringes of silver hang at the hem of thy garments. Thou art the goodliest of thy neighbors, but the proudest; the wealthiest, but the most wanton. Thou hast all things in thee to make thee fairest, and all things in thee to make thee foulest."

In 1824 the word applied to London as the country of cockneys, Cockneydom, crept into literature; and yet the leading etymologists agree that there is nothing in common between "Cockaigne" and "Cockney." Tait's Magazine did not hesitate to speak of the author of "Hyperion" and the "Ode on a Grecian Urn" as "that unfortunate Cockaigner, Johnny Keats."

Let us again quote from Decker's "Seven Deadly Sins of London," for these lines might serve as one of several mottoes to the piece:—

"In every street, carts and coaches make such a thundering as if the world ran upon wheels. At every corner, men, women, and children meet in such shoals that posts are set up of purpose to strengthen the houses, lest with jostling one another they should shoulder them down. Besides, hammers are beating in one place, tubs hooping in another, pots clinking in a third, water-tankards running at full tilt in a fourth; here are porters sweating under burdens, there merchant-men bearing bags of money, chapmen (as if they were at leap-frog) skip out of one shop into another; tradesmen (as if they were dancing galliards) are lusty at legs and never stand still; all are as busy as country attorneys at an assizes; how then can Idleness think to inhabit here?"

This overture is a succession of scenes: it may be called panoramic. The scenes are connected by a slender thread. The composer imagines two lovers strolling through the streets of the town. The first picture suggested is that of the animation, of the intense vitality of the street life. Then comes a section, which, according to the composer's sketch, expresses "the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury." The lovers seek quiet in a park and give way to their own emotions. They grow passionate, but they are interrupted and disconcerted by the rough pranks of young Cockaigners. The lovers leave the park and seek what Charles Lamb described as the sweet security of the streets. A military band approaches, passes with hideous rage and fury, and at last is at a safe and reasonable distance. The lovers go into a church. The organ is playing, and even here they cannot escape wholly the noise of the street. To the street they return, and the former experiences are renewed.

The work is described in another manner. The first six pages of the score are supposed to portray "the cheerful aspect of London": the themes are short and lively. The second section of the score describes "the strength and the sincerity of the dwellers in Cockaigne": the leading theme is now noble and stately, and there is a pompous *tutti*. The next section, which is devoted to the lovers, is at first tender, then passionate, then rudely interfered with by the young rascals. Here the composer takes the "noble" theme of the second section and gives it to the young Cockaigners in diminished form. There is then a summing-up of the first part. Various themes—the pendant of the leading theme, a reference to the chief theme, and the love theme, which was first given to the violins and



now to violins re-enforced by wood-wind — are remembered, and the “working-out section” is long and elaborate. Here is the episode of the military band. A clarinet injects a martial air into the love music, and the band easily conquers the resistance of the gentler emotion. The full force of the orchestra with all the percussion instruments and two extra tenor trombones easily routs all before it. The band has passed: only the drums are heard, with portions of the march theme. Horns, clarinets, and violas now introduce the church scene. The theme of “nobility,” diminished, enters from the street, as does the love theme, which is canonically treated. Other themes are added, and the counterpoint becomes more elaborate. The lovers are again in the streets, and there is a re-procession of the themes. The *crescendo* that announced the military band is used to introduce the coda. There is a short version of the military music. The peroration is founded on the theme of “nobility,” and the chief theme itself appears.

Mr. Joseph Bennett, who prepared the notes for the first performance, anxiously insists that the overture is in sonata form, and he gives the following table, which may be found ingenious, entertaining, and possibly instructive.

- |   |  |
|---|--|
| I. Cheerful aspect of London                  | = Leading theme.   |
| II. Strong and sincere character of Londoners | = Episode.   |
| III. The Lovers' romance                      | = Second subject.  |
| IV. Young London's interruption               | = Development of episodical theme (diminished).                            |
| V. The military band                          | = New episodical theme, around which the formal working-out is carried on. |
| VI. In the church                             | = Fresh episodical matter; working-out continued.                          |
| VII. Finally in the streets                   | = Recapitulation and coda.   |

The orchestra is made up of flutes (with piccolo), oboes, clarinets, bassoons, double bassoon, four horns, trumpets, cornets, trombones, tuba, full percussion, organ (*ad lib.*), and strings. “In addition two extra tenor trombones may be used at certain points.”

Mr. Bennett, who is probably Mr. Elgar's mouthpiece, says that the composer revels in the abounding humor of London, in the overwhelming

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**JOHN A. SHERLOCK.**

vitality, in the strength of character, that underlies the inevitable frivolousness and luxury of a great city. In Elgar's London the sun is shining, there is mirth, there is "magnanimity instead of meanness," etc.

There is another composer, not mentioned by Mr. Bennett, who has tried to do for his beloved Paris, and especially the Montmartre district, what Elgar has tried to do in the expression of his love for London. As far back as 1892 Gustave Charpentier (born in 1860) introduced scenes at the Moulin de la Galette into his symphony drama, "La Vie du Poète," — the noise and echoes of a Montmartre festival, "with its drunken cornets, hideous din of rattles, the wild laughter of bands of revellers, and cries of hysterical women." Even Mr. Arthur Pougin loses his correct coldness in attempting a description. In 1895 his "Les Chevaux de Bois" for voice and orchestra attempted to portray a festival of the Faubourg with its brutal clamor, screeching orchestra, fireworks that burn the eyes, — a festival that gives vulgar and violent pleasure. In 1898 his "Couronnement de la Muse," written the year before for a Montmartre festival, was produced at Lille and afterward at Paris and other towns. The muse was a work-girl, who was crowned by her associates for her beauty and virtues. In this singular piece old street cries of Paris were introduced — "Buy my shrimps," "Old clo'," "Chairs to mend," "My fresh salmon, my fresh cod," etc. Then came "Louise" (1900), the opera that excited hot discussion, crowded and still crowds the Opéra-Comique, and now threatens to overrun Germany. Here again street cries are used as leading themes for orchestral development and symbolically. The story is one of Paris, the great temptress, against Louise, the work-girl, and the traditions and conventionalities of the family. Charpentier himself said: "Paris, the voluptuous city, the great city of light, pleasure, joy, calls Louise irresistibly toward an enchanted future. Thus the prelude of the second act, entitled '*Paris s'éveille*,' sends forth over the great murmur of the town the cries of hucksters, which are to become immediately as so many symbolic themes, eloquent voices through which Love, Pleasure, and the City will speak to the heart of Louise, which will caress the spring-time awakening of souls or burst forth in triumphant passion. . . . And in the fourth act behold at once the twinkling city, the city of lights, rich in illusion, full of magic and cajoling voices, a fairy-like promiser of pleasure, a dazzling, vertiginous

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symbol,— behold, the city rises anew and draws toward it the enchanted, infatuated Louise.” To which Pierre de Bréville replied : “ He wished to glorify Paris, and he has turned her into a Minotaur, a Moloch, who eats the children of nearly all the street-sweepers. And before this monster, whom he paints to us in the manner of sermonizers, his weak lovers kneel and recite their prayers.”

Charpentier was not the first to use street cries as themes. Spontini took a tune from a hawker of ink ; Félicien David borrowed from a cheese-monger ; Halévy remembered “ Fine bunches of asparagus ” ; Adam employed the cry of boatmen on the Seine ; and in the sixteenth century Clément Jannequin wrote a chorus, “ Les Cris de Paris,” which is still performed as an agreeable curiosity. It is said that Louis XIV. did not disdain to dance in a “ Ballet des Cris de Paris.”

The street cries of London were famous in the eighteenth century. They were collected and published in 1799 with “ sixty-two elegant cuts ” and with epigrams in verse. The volume was translated into French as lately as 1893. Mr. Richard Pryce, in 1900, complained that only two cries of any value were left in London,—the gipsy’s cry, chairs, baskets, brooms, “ sung in exquisite intervals, plaintive, sustained, enduring,” and the cry and song of lavender. The other cries, he said, are plenty, new, and horrible. One of the most hideous is “ All alive, O ! Catch ’em alive ! ”

There was a time when the street cries in New York were “ stereotyped, traditional, classical.” Among the most familiar were “ Hot corn,” “ Ould iron and ould bots,” and “ Claar, fi’ claar,” which, being interpreted, meant, “ Clams, fine clams.” Nor was “ Glass pud-ding, glass pud-ding ” wholly unintelligible.

Collections of cries of various cities are often lavishly illustrated, and bring high prices, as “ Paris qui crie ” (1890), at 400 francs ; “ The Cries of London,” with illustrations by J. T. Smith ; “ Le Arti che vanno per via nella Città di Venezia ” (1803) ; Caracci’s “ Le Arti di Bologna ” (1646) ; “ Les Cris Populaires de Marseille,” by Regis de la Colombière (1868), etc. A book of genuine interest to musicians is “ Les Voix de Paris,” by Georges Kastner (Paris, 1857), to which is added the author’s “ Les Cris de Paris,” *symphonie humoriste* for solo voices, chorus, and orchestra, a score of 171 large pages.

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Elgar, in his glorification of London, did not — so far as I can learn — use any popular or street cry for a theme. Perhaps no one of them appealed to him, perhaps he wished to avoid the reproach of imitation.

Mr. Vernon Blackburn, of the *Pall Mall Gazette*, was moved to consider the analytical divisions “which make such a composition as ‘Cockaigne’ greatly possible, when one considers the greatly fulfilled work of masters dead and acknowledged.”

“That work, let it be stated at once, takes a really definite position among those classical forces of music which may or may not survive, but which have a very sure and certain influence upon the musical tendencies of the present day. Mr. Elgar has the proper sensitiveness and capacity for reception which have been before now exemplified by great artists in music, the sensitiveness which results in the outpouring of, as it were, accumulated stores, when the cup has been filled to overflowing, of things sweet and bitter, sour and savory. His modernity alone is the cause of our suspicion as to the lasting quality of his most recent work.

“The man of music — the man, that is, to whom most of the profounder reminiscences of life imply musical ideas, musical emotions — is one to whom no moving discord comes amiss. We do not desire for a moment to indulge in pedantry upon such a subject as this; but the fact remains that sentiment to the musician, who chances at the same time to have the creative instinct, acts as a sort of chemical influence, which will throw up the warmly-fresh, the newly-made results of true art in a complete combination of good and evil. Therefore we have spoken of ‘moving discord.’ Tschaikowsky’s contemplation of the momentous discord of death in harmony with eternity assuredly produced the final movement of the Pathetic Symphony. The spiritual discord of evil and its punishment, after the sweets and the joys of life, produced the last act of ‘Don Giovanni’; the discord of fear and hope produced the amazing ‘Lacrymosa Dies’ of the Plain Song, that agonizing musical appeal in which the usual resources of the laws of its technique are allowed to be strained, and in which the B-flat of the Ninth Mode proves that its derivation (the First) is not sufficient for the expression of the discordant musical thought begotten of the words, a thought followed with how sweet a hope, how lovely an expectation!

“This is a digression, but a digression to prove that all music which goes to express the rounded forms of life, if it be masterly, must have the right combinations of Paradise and the Gutter, or, as the earlier masters might have said, of Heaven and Hell. Now, to go back to the point from which we started, we are not quite sure if Mr. Elgar has not a little freakishly inclined overmuch to the gutter. Tschaikowsky possibly leaned overmuch to dust and ashes in the example already given; Gregory (or whoever may be intended by the general name of Gregory in any reference to the composers of Plain Song) rightly surprises, as we have said, only to make his ultimate sweetness more effectual; Mozart cannot go wrong — at least, he could not at the period of the writing of ‘Don Giovanni’; but Mr. Elgar, reliant upon the more intense coloring of modern life, makes his contrasts more acute, more opposite, more contrary, more pugnacious than may be found in any of these earlier instances. Possibly the modern life of London is such that it has no counterpart, in its noise, its hurry, its shouts, its hammering, its tramping, its rumble, its endlessness, even in its night-silences, its silent trees, its casual coloring of



flowers, with the contrast of life and eternity to which Mozart appealed, or with that of life and desperate annihilation which occupied Tschai-kowsky's sad thoughts. For this reason Mr. Elgar's ideal may at times seem to touch the ideal of former masters, a trifle overwrought, overwound, and intensified."

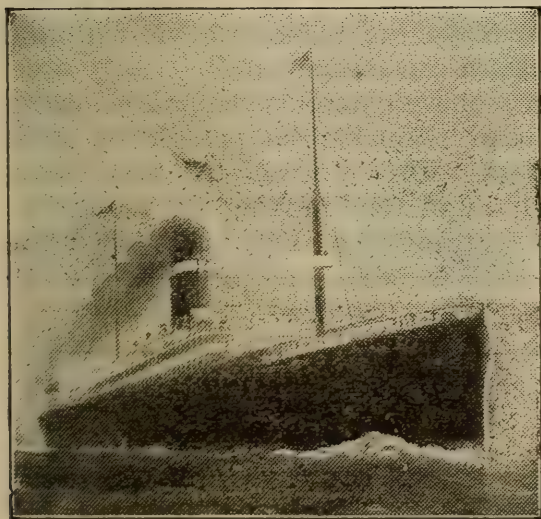
CONCERTO FOR PIANOFORTE, NO. 5, IN E-FLAT MAJOR, OPUS 73.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This concerto, which, from its grand dimensions and intrinsic splendor, has been called the "Emperor" concerto, was written in Vienna in 1809. Vienna was occupied by the French at the time, and the whole summer — from May 12, when the French entered the city, to October 14, when peace was concluded — was a very disturbed one. Beethoven's lodging, being near the walls, was much exposed to the enemy's fire, and he was sorely disturbed by the noise; he often sought quiet in the cellar of his brother's house. The general disturbance seems, however, to have had little effect upon the great man's productivity; for the E-flat concerto and the string quartet in the same key, both written at this period, are among his greatest works.

The first movement, *Allegro* in E-flat major (4-4 time), opens with a strong E-flat chord in the full orchestra, which introduces a brilliant cadenza for the solo instrument. This cadenza is twice interrupted by grand chords in the orchestra, which, after its close in the tonic, launches forth upon the heroic first theme of the movement. This theme is developed at



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some length by the full orchestra; the first subsidiary follows in the same key, and leads directly to the second theme, which enters *pianissimo e staccato* in E-flat minor in the strings (without double-basses), clarinet, and bassoon. This second theme, running entirely as it does on the chords of the tonic and dominant of E-flat minor and its relative G-flat major, has something of the character of a military march, which soon changes to that of a classic triumphal procession as the two horns repeat it *legato* in E-flat major against a gracefully waving counter-figure in the violins. It is at once one of Beethoven's simplest and most beautiful inspirations; its character is always noble, but accordingly as it is given *piano* or *forte*, *staccato* or *legato*, in its native simplicity or embroidered with cunning figural tracery, its expressiveness changes from martial pomp to almost pastoral sweetness, assuming at times the ecstatic, religious character of an antique libation to the gods in thanksgiving for a well-won victory. It is followed by some *crescendo* imitative passage-work on the first theme (still in the tonic, E-flat major), which gradually merges into the conclusion-theme, which latter appears in its full form in the violins as a peroration to this first part of the movement. It will be noticed that, contrary to the traditional rules of the form, this orchestral *ritornello* (first part of the movement) has adhered to the tonic throughout. Now comes what in the sonata-form is called the "repeat," and with it the entrance of the solo instrument. Against repeated chords of the dominant 7th in the woodwind and horns,—to which the clarinet and bassoon soon add the minor 9th,—the pianoforte creeps in unobtrusively with an ascending scale which leads to its taking up the first theme, *piano e dolce*, in a manner that contrasts strongly with the original bold assertion of the theme by the orchestra. Here we come upon one of the most characteristic traits of Beethoven's treatment of the pianoforte in connection with the orchestra in his concertos: he seldom, if ever, tries to make the pianoforte vie with the orchestra, to make it do what the orchestra can do better.

With the growth and development of modern pianoforte technique, many composers, Liszt among them, have tried to make the pianoforte, as it were, enter into a competition of strength with the orchestra, first giving out a theme strongly in the full orchestra, and then making the pianoforte alone take up the theme in a similarly strong way, in which contest the



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pianoforte almost always betrays its comparative weakness. Beethoven, on the contrary, seems bent upon making the pianoforte contrast with the orchestra as sharply as possible; after giving out a theme strongly in the orchestra, he does not try to make the pianoforte repeat it in the same bold way, but makes the pianoforte give it in a wholly different spirit, in a way that is not in the orchestra's power, but to which the nature of the pianoforte is especially adapted. No pianoforte in the world could have given out this first theme in the E-flat concerto with the convincing strength that the orchestra did at the beginning of the *ritornello*, but no known combination of orchestral instruments could produce the magical effect of the pianoforte in playing this theme softly in its upper register at the beginning of the "repeat." Beethoven has let both pianoforte and orchestra do what each could do best, without either's encroaching upon the other's domain. The first theme is now worked up much as before, partly by the pianoforte itself, partly by the orchestra against arpeggio embroideries in the solo instrument; the development is, however, somewhat more condensed than at first. After a short climax, the pianoforte enters alone upon a figural variation of the concluding passage of the first subsidiary which leads over to the second theme, and then takes up the second theme in B minor over a light *pizzicato* accompaniment in the strings. As, in the *ritornello*, this second theme was given out *staccato* by the strings in E-flat minor, and then repeated *legato* by the horns in E-flat major, so does the pianoforte now, after giving it in B minor, repeat it in the most ethereally beautiful figural variation (by apparent, but not real, enharmonic change) in C-flat major. This key (whether you call it C-flat major or B major) is far enough from the tonic; but now comes one of Beethoven's great strokes: just as the pianoforte has finished its seraphic variation in C-flat major, the whole orchestra dashes in with the simple theme itself, *forte* and *staccato*, in B-flat major (dominant of the principal key); the effect is overwhelming! The remainder of the "repeat" follows a course of development of its own, without, however, wholly obliterating the main outlines of the *ritornello*, and debouches upon a sonorous *tutti* of the orchestra, in

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(With Violin Obligato)

### FISHER, WILLIAM ARMS

Be Comforted, Ye that Mourn . . . { High Voice in A $\flat$  } .50  
 { Medium Voice in F }  
 { Bass Voice in E }

(A Song of Resurrection)

### GRANIER, JULES

Hosanna! . . . { High Voice in D $\flat$  } .50  
 { Medium Voice in B $\flat$  }

### KLEIN, BRUNO OSCAR

It is not Death to Die . . . { Low Voice in G } .75  
 { High Voice in D }  
 { Medium Voice in B $\flat$  }

(With Violin Obligato)

### MINETTI, CARLO

Message of the Lilies . . . { High Voice in F } .50  
 { Medium Voice in D }

### WOOLER, ALFRED

Rise, Glorious Conqueror . . . { High Voice in G } .50  
 { Low Voice in E $\flat$  }

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which the first theme is once more strongly asserted. This *tutti* ends as the *ritornello* did, only in the key of G major, the pianoforte creeping in with its ascending scale, just as it did before.

The second part of the movement (free fantasia or working-out) now begins. It is long and exceedingly elaborate. The third part is the regular repetition of the first, introductory cadenza and all; only that, as is usual in concertos, the development follows the lines of the "repeat" rather than those of the *ritornello*. The pianoforte gives the second theme in C-sharp minor and the figural variation in D-flat major, the orchestra bursting in in the tonic, E-flat major, at the close. There is no cadenza before the Coda,—a great innovation of Beethoven's,—and the latter is developed at great length, as a true "second free fantasia." Especially noteworthy is the wondrously beautiful reappearance of the second theme in E-flat major, in the horns against the most exquisite arpeggio embroideries in the pianoforte.

The second movement, *Adagio un poco moto* in B major (4-4 time), begins with a full statement of its principal theme by the muted strings. This lovely melody has much the character of what is known in this country as a "psalm-tune,"—something very different from the German choral. The pianoforte then enters with a new theme, which, considering the form of the movement, should be regarded as a free episode; it is briefly developed and followed by some passage-work which leads to a repetition of the principal theme by the pianoforte over a *pizzicato* accompaniment in the strings. The theme is then repeated again, the flute, clarinet, and bassoon singing the melody in double octaves, the strings playing a syncopated accompaniment in plain *staccato* chords, and the pianoforte adding a series of sixteenth-note arpeggi, the cross-accents of which (on the even sixteenths) bring still a new syncopation into the rhythm. As the theme gradually dies away, the pianoforte gives a soft premonitory hint at the theme of the Rondo that is to follow. The *Adagio* is immediately connected with the Finale.

The third movement, Rondo: *Allegro ma non troppo* in E-flat major (6-8 time), opens with a joyous assertion of the principal rondo theme by the pianoforte, the theme being immediately repeated by the full orchestra. Here one notices that the theme is played *fortissimo* both by the pianoforte and the orchestra; but the latter, as the stronger, plays it after the other has done with it; so that there is no anticlimax. Following upon the orchestral *tutti*, some running passages in the solo instrument (which have, however, a thematic value) lead to the exposition of a second theme by the pianoforte; this is worked up at some length, only to make way at last for the re-entrance of the principal theme, in true rondo fashion. Then follows some elaborate working-out, at times serious, at others playful in character, up to the point where the pianoforte triumphantly brings the principal theme back in the tonic, and the development of it and of the second theme proceeds as at first. Indeed this rondo has many of the distinctive characteristics of the regular sonata-form, and can well be divided into first part, free fantasia, and third part (like a first movement), without, however, losing thereby its essentially rondo form. It closes with a brilliant Coda, in which the first theme is made the subject of some quite new developments. A long passage of descending chords in the pianoforte, *sempre diminuendo e ritardando*, beneath which the kettle-drums keep repeating the characteristic rhythm of the principal theme, near the end has the most strikingly poetic and picturesque effect.



The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to the Arch-duke Rudolph.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OPUS 74.

PETER TSCHAIKOWSKY.

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;  
died at St. Petersburg, Nov. 5-6, 1893.)

The title "Pathetic" was given by Tschaikowsky to his Sixth Symphony after the first performance. The work was sketched in 1893. In June of that year he went to Cambridge, England, to receive, with Saint-Saëns, Boito, and Bruch, the diploma of Doctor of Music. He visited London, returned to Klin, his country home, went to Hamburg, to attend the production of his opera "Iolanthe," and after he was again at home he finished the symphony, which is dated Aug. 31, 1893, and dedicated to his favorite nephew, W. Davidoff. The symphony was not ordered by any musical society, in spite of statements to the contrary. Tschaikowsky was strongly set against composition at order and for a set date.

Iwan Knorr claims that the composer had premonitions of his taking off, although his mind was full of future important works and colossal experiments in music. A few weeks before his sickness he wrote to Ilja Slatin, a friend and colleague, who lived at Charkoff: "I have been travelling the whole summer, and I have barely had time to orchestrate the symphony which I composed in the winter. It will be performed at St. Petersburg October 28 and at Moscow December 16. It seems to me that it is a successful work. At least I have seldom labored on a task with such love and self-surrender. My health, thank God, is excellent." The night he left Moscow to go to St. Petersburg he dined with Kashkin, and finally they talked about the death of two intimate friends. "Their circle was growing narrow. Who would be the next to go? Kashkin said, half-joking, that Tschaikowsky would be the last; and Tschaikowsky answered that it was not unlikely, for he had never felt better or happier in his life."

Tschaikowsky led in full health the first performance at St. Petersburg

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Oct. 28, 1893. The reception was extremely cool, but he was not depressed, as he had been on former like occasions. He said to his brother, Modest, with whom he was staying, "I have not in my whole life written a better piece." On the evening of November 1 he went with some friends to a restaurant. He returned to his brother's house with sharp pains, which did not leave him that night; but in the morning he felt better and sat at breakfast with the family. He was weak and took only a glass of water. There were then in St. Petersburg the first symptoms of an epidemic of cholera; but only five patients had died, and no one was seriously alarmed. In the course of the afternoon he grew worse, and it was soon plain that he was suffering from cholera. He nearly died that night. The next morning he thought himself out of danger, but on the evening of November 3 his kidneys were sorely afflicted. The physicians prescribed imperatively a bath, which Tschaikowsky would not take, because he remembered that his mother, a victim of the same disease, died in a bath that had been ordered. On November 5 his condition was hopeless, and the physicians again insisted on a bath as the only possible remedy. He swooned in the water, and after a long struggle he died in the night. Shortly before his departure he was conscious for a few moments.

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\*

Tschaikowsky's friend, N. Kashkin, speaks at length of the last days of the composer, and until Modest Tschaikowsky's *Life of his brother* is finished — it is now publishing — Kashkin speaks with authority. (I use Rosa Newmarch's English version.)

"Each of Tschaikowsky's symphonies has a definite coloring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinctured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humor. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth Tschaikowsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far from this shadow."

"There is no doubt," says Miss Newmarch, "that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tschaikowsky shortly afterwards committed suicide. The idea is picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report.\* At the time of writing the Sixth Symphony Tschaikowsky had passed through his dark hour and won his way back to light. Mr. Kashkin distinctly explodes the pathetic fallacy, if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid preoccupation with death. Tschaikowsky had some idea of writing out the program of the symphony,

\* And yet I was told in 1898 by a celebrated Russian pianist, a friend and pupil of Tschaikowsky, that the composer's friends believe he took his own life. The pianist himself had no doubt of it. There was more than one mystery in the life of this great composer.—ED.

but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodelling of 'The Oprichnik' was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' . . . Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that after its first performance in St. Petersburg he might have to rewrite the Finale."

## OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER.

(Born at Leipsic, May 22, 1813; died at Venice, Feb. 13, 1883.)

The overture to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, Nov. 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the Mastersingers, and Pagner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, Nov. 1, 1862, as stated above.

The program was as follows:—

### PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . . Wagner  
 "Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . . Weissheimer  
 Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano . . . . . Liszt  
 Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra,  
 Weissheimer



"Ritter Toggenburg," Symphony in one movement (five sections) . . .	Weissheimer
Chorus, "Trocknet nicht" . . . . .	Weissheimer
Chorus, "Frühlingslied" . . . . .	Weissheimer

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" . . . . .	Wagner
--	--------

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, Oct. 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was bitter in opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were Dec. 26, 1862, Jan. 4, 11, 1863), Prague (Feb. 8, 1863), St. Petersburg (Feb. 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

\* \*

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.

This *Vorspiel*, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *Moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the Mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated

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portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the *ritardando* contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M $\ddot{u}$ gling.\* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the Mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an *Allegretto*. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—“What? He? Does he dare? *Scheint mir nicht der Rechte!*” “He's not the fellow to do it.” And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the Mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

\* \* \*

Weissheimer states that Wagner at Biebrich began his work by writing the overture. “He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the

\* See “Der Meistergesang in Geschichte und Kunst,” by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the *Preislied* in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the *Preislied*. On the contrary, we may confidently affirm that the *Preislied*, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

\*  
\*\*

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the Mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."



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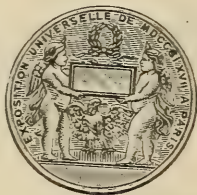
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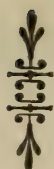
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## PROGRAMME.

Mendelssohn . . . . . Overture, "Fingal's Cave," Op. 26

Saint-Saëns . . . . . Concerto in B minor for Violin, No. 3, Op. 61

- I. Allegro non troppo.
- II. Andantino quasi allegretto.
- III. Molto moderato e maestoso.  
Allegro non troppo.

Wagner . . . . . "Good Friday Spell," from "Parsifal"

Beethoven . . . . . Symphony No. 8, in F major, Op. 93

- I. Allegro vivace e con brio (F major) - - - 3-4
- II. Allegretto scherzando (B-flat major) - - - 2-4
- III. Tempo di Menuetto (F major) - - - 3-4
- IV. Allegro vivace (F major) - - - 2-2

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## OVERTURE, "FINGAL'S CAVE," OPUS 26.

FELIX MENDELSSOHN-BARTHOLDY.

(Born at Hamburg, Feb. 3, 1809; died at Leipsic, Nov. 4, 1847.)

In August, 1829, Mendelssohn saw Staffa and Fingal's Cave. He at once determined to picture the scenes in music, and he wrote to his sister on August 7: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then he gave the twenty measures which form the opening of the overture. Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831-32, wrote: "Mendelssohn has brought with him also the sketched score of the 'Hebrides' overture. He told me how the thing came to him in its full form and color when he saw Fingal's Cave, and he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a piano in the parlor; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the piano for a moment; and, when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years."

Mendelssohn finished his first version of the overture in Rome. The autograph score is dated Dec. 16, 1830, and on December 30 he wrote: "The 'Hebrides' is finished at last." So Mr. Stratton says; but Lampadius quotes a letter written Nov. 16, 1830, in which Mendelssohn says he has finished the overture. He also quotes from a letter dated December 20: "The 'Hebrides' is done at last and is a curious thing."

Mendelssohn took the score to Paris, and he wrote Jan. 12, 1832, that he did not produce it then, because it was not "quite right": "The middle portion in E (*forte*) is too stupid, and the whole working-out smells more

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of counterpoint than of train-oil, sea-gulls, and salt fish, and must be all altered."

The overture was performed at a Philharmonic Concert in London, May 14, 1832. The composer, who conducted, wrote: "It went splendidly, and sounded so droll amongst all the Rossini things." The *Athenæum* said that, as descriptive music, it was a failure. George Hogarth says of the overture in his "Philharmonic Society of London" (1862): "It at once created a great sensation,—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture;\* and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and said that the key of B minor was well suited to the purpose.

The overture has borne various titles. When it was first performed by the Philharmonic, London, it was called "The Isles of Fingal." Mendelssohn in letters referred to it as "The Hebrides," "The Solitary Island." The first published score bore the title, "Die Fingals-Höhle"; but "Die Hebriden" was on the orchestral parts.

The first performance in the United States was by the Philharmonic Society of New York, Nov. 16, 1844. The overture was performed at a concert of the Boston Academy of Music, Feb. 22, 1845. It was played at a concert on March 15 of the same year, and the programme published this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it."

Chiefly on account of this overture Wagner characterized Mendelssohn as a "*feinsinniger Landschaftsmaler*,"—an exquisite landscape painter. (See "La Musique dans la Nature," by H. Lavoix, the younger (Paris, 1873); "Les Musiciens Paysagistes," by Jules Carlez (Caen, 1870); and, for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.

\* Mr. Stratton says: "Mendelssohn gave the original score of the 'Hebrides' overture to Moscheles, and some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn," by S. S. Stratton, p. 204 (London, 1901), and Mendelssohn's Letters to I. and C. Moscheles, pp. 76, 77, 83 (Boston, 1888).

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CAMILLE SAINT-SAËNS.

(Born at Paris, Oct. 9, 1835; still living there.)

This concerto was composed in 1880. It was first played at a Châtelet Concert in Paris, Jan. 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Adamowski at a Symphony Concert, Jan 4, 1890. It was played at these concerts by Mr. Ysaye (Dec. 1, 1894), Miss Mead (Jan. 29, 1898).

Mr. Otto Neitzel describes the work in his life of Saint-Saëns (1899). "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it is given in its reappearance to the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and timbre."

"GOOD FRIDAY SPELL," FROM "PARSIFAL" . . . RICHARD WAGNER.

(Born at Leipsic, May 23, 1813; died at Venice, Feb. 13, 1883.)

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Materna was Kundry; Winkelmann, Parsifal; Scaria, Gurnemanz, in the original cast. Levi conducted.

The *Charfreitagszauber* (Good Friday Spell) is at the end of scene i. of

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Act III. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry, half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight, clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(I use here the translation of Wagner's text that has been published already in the Program Books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so child-like-sweet a perfume, nor spoken so lovingly to me?

GURNEMANZ: That is Good Friday's spell, sir.

---

It's a Fownes'  
That's all you  
need to know about  
a glove



PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms that breathes, that lives and lives again, do nought but mourn, alas! and weep?

GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God, with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed into an imposing period, and ends with the Grail theme intoned by the whole orchestra *fortissimo*. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner'sche Kunst und wahres Christenthum," by Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Oedipus or Prometheus."



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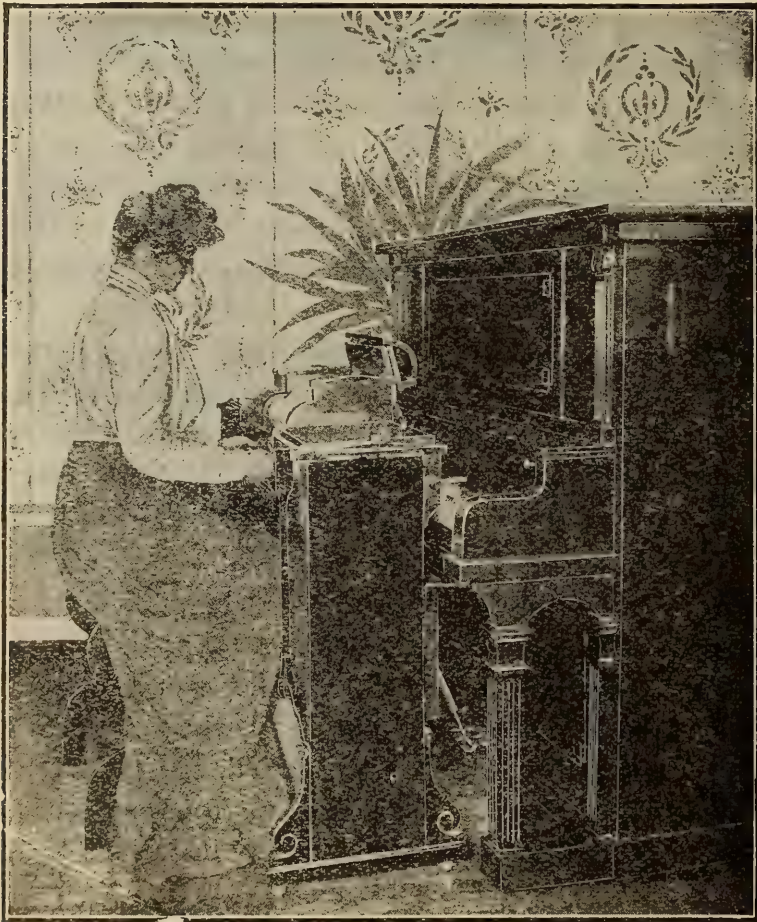
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The contest over "Parsifal" is still raging. Some still find in the work the supreme expression of mystical adoration, and to them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les Filles, leur gentil  
Babil et la luxure amusante — et sa pente  
Vers la Chair de garçon vierge que cela tente  
D'aimer les seins légers et ce gentil babil;

Il a vaincu la Femme belle, au cœur subtil,  
Étalant ses bras frais et sa gorge excitante;  
Il a vaincu l'Enfer et rentre sous la tente  
Avec un lourd trophée à son bras pueril,

Avec la lance qui perça le Flanc suprême!  
Il a guéri le roi, le voici roi lui-même,  
Et prêtre du très saint Trésor essentiel.

En robe d'or il adore, gloire et symbole,  
Le vase pur où respandit le Sang reel.  
— Et, ô ces voix d'enfants chantant dans la coupole!

\*\*\*

Let us listen a moment to the words of three admirable and discriminative admirers of Wagner and his works:—

"There are thousands who lay no store by the philosophy of 'Parsifal,'



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who yet are moved by the work as nothing else can move them. They regard the ethical subject with no more than the faintest interest. They feel that this philosophy of sin and redemption is only for bruised and broken souls, or for those whose fight has brought them little else but grievous wounds, not for those who love to live light in the spring; and they feel inclined to say of Wagner what Renan said of the similarly self-tortured Amiel,—‘He speaks of sin, of salvation, of redemption, and conversion, as if these things were realities.’ The robust sense of the world declares that these things are not real; that our terrible problems of life and society are not to be solved by the melancholy dreamers with their mere dream-formulas; that these are only phantasms that beset the path of highly-strung men, not the real shapes to which we owe our strife and suffering. Yet the artistic sense must pass over these defects in the artist’s philosophy, so long as the more dynamic quality of his art can shake us to our foundations. It is in this that the power of ‘Parsifal’ can be seen to lie. That heart-rending wail of Amfortas, that seems to express the quintessence of agony, moves us not because we are particularly interested in him as a type of one order of sin, but because we feel for him as a human being. It is superfluous to urge that to look at the drama in this way is fly in the face of Wagner’s obvious purpose; that he meant the drama to be a religious and Christian one, and that admirers are therefore justified in reading into it precisely that philosophy which Wagner intended it should carry. That attitude would be correct enough were we dealing merely with an argumentative treatise upon Christianity. But we are not. We are dealing with a work of art that appeals to thousands of human beings who have no sympathy with the religious philosophy embodied in it. If this Christian drama touches those who are not Chris-

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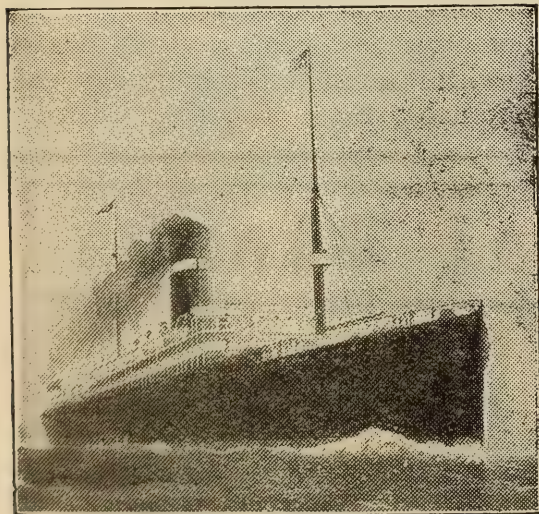
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tians as well as those who are, the explanation can only be that its emotional appeal to us as human beings is infinitely stronger than its appeal to us as religious sectaries. . . . The scenes in which joy and peace are predominant have a calm beauty that is quite unexampled in music. In the wonderful *Charfreitagszauber* of the Third Act we have perhaps the most perfect evidence of the psychological change that I have referred to as characteristic of Wagner's last years. It needed a quite unusual state of the emotional life to write music so exquisite, so subtle, so imaginative as this, where the strange harmonic strife of the parts, resolving itself as it does into the most tender and consolatory harmony, seems symbolical of that philosophy of Wagner's wherein suffering found its completion and its anodyne in pity. Most remarkable of all is the way in which some of the earlier themes, such as that of the lament of Amfortas, are woven into the picture in a new form, softened and made tender, so that the memory of the former pain seems dissolved in benediction."—  
 ERNEST NEWMAN, "A Study of Wagner" (1899).

\*  
\*  
\*

Parsifal sees that the grief and suffering of the world outweighs and outnumbers its joys, and not only renounces life, but is so overcome with pity for all sufferers as to regard it as his mission to heal and console them. And, having healed and consoled one, he deliberately turns from the green world with its trees and flowers, its dawn and sunset, its winds and waters, and shuts himself in a monkery which has a back garden, a pond, and some ducks. There is only one deadly sin,—to deny life, as Nietzsche says: Carefully to pull up all the weeds in one's garden, but to



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plant there neither flower nor tree,—and this is what “Parsifal” glorifies and advocates. . . . “Parsifal” is commonly treated with respect as a Christian drama,—a superior “Sign of the Cross.” I happen to know the four gospels exceedingly well; and I find nothing of “Parsifal” in them. It is much nearer to Buddhism in spirit, in color; it is a kind of Germanized metaphysical Buddhism. Schopenhauer, not Christ, is the hero; and Schopenhauer was only a decrepit Mephistopheles bereft of his humor and inverted creative energy. . . . Nowadays we do not care greatly for the victory, and we go out to fight with a light heart, commencing where Wagner and all the pessimists ended. Wagner wanted the victory, and also, lest he should not gain it, he wanted something to save him from despair. That something he found in pessimism. In his younger days—indeed, until near the last—he forgot all about it in his hours of inspiration, and worked for no end, but for the sheer joy of working. But towards the end of his life, when his inspiration came seldomer and with less power, he worked more and more for the victory, and became wholly pessimistic, throwing away his weapons, and hiding behind self-renunciation as behind a shield. He won a victory more brilliant than ever Napoleon or Wellington or Moltke won, and in the eyes of all men he seemed a great general. But life had terrified him. He had trembled before Wotan’s—or Christ’s—spear. In his heart of heart he knew himself a beaten man; and he wrote “Parsifal.”—JOHN F. RUNCIMAN, “Old Scores and New Readings” (1899).

\*  
\* \*

As a beautiful legend, as a gracious story, the work is both appealing and delightful, and doubtless those moments which are claimed as particularly symbolic—such as the Anointing and the Washing of the Feet—are those which appear to the common materialist as the moments which are, as a matter of fact, particularly beautiful. But the thing is, of course, to be judged not as a symbolic or as an allegorical work, but simply as a work of art. . . . Just now I compared the whole work to the opening and shutting of a flower, and I would use the same illustration to describe the separate motives, and particularly the Good Friday music of “Parsifal.” They open, as it were, like the petals of a flower, slowly expanding, to reveal the depth and beauty of the blossom, and they close rhythmically, leaving unutterable memories and dim, tearful signs of beauty within the inner circles of the heart. They are full of thoughts that lie too deep for tears. Long after the ear has listened to the actual sound, they return with a power, with an overwhelming and indefinite shadowing, that make this music a thing forever apart and sacred.—VERNON BLACKBURN, “The Fringe of an Art” (1898).

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SYMPHONY IN F MAJOR, NO. 8, OPUS 93 . . . LUDWIG VAN BEETHOVEN.

(Born at Bonn, Dec. 16, 1770; died at Vienna, March 26, 1827.)

This symphony was written at Linz in October, 1812. Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long wished for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Johann van Beethoven said that the completion of this symphony rested upon sketches made during walks to and from the Pöstlingberge, but Thayer considered him as untrustworthy.

The first performance of the symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, Feb. 27, 1814. The program included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]) sung by Mrs. Milder-Hauptmann, Siboni, and Weinmüller; this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed Dec. 8, 1813) was again heartily applauded, and the *Andante* was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby naturally apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not at all please the audience; that Beethoven was irritated, and said: "Because it is much better."

There were in the orchestra at this concert 18 first violins, 18 second violins, 14 violas, 12 'cellos, 7 double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

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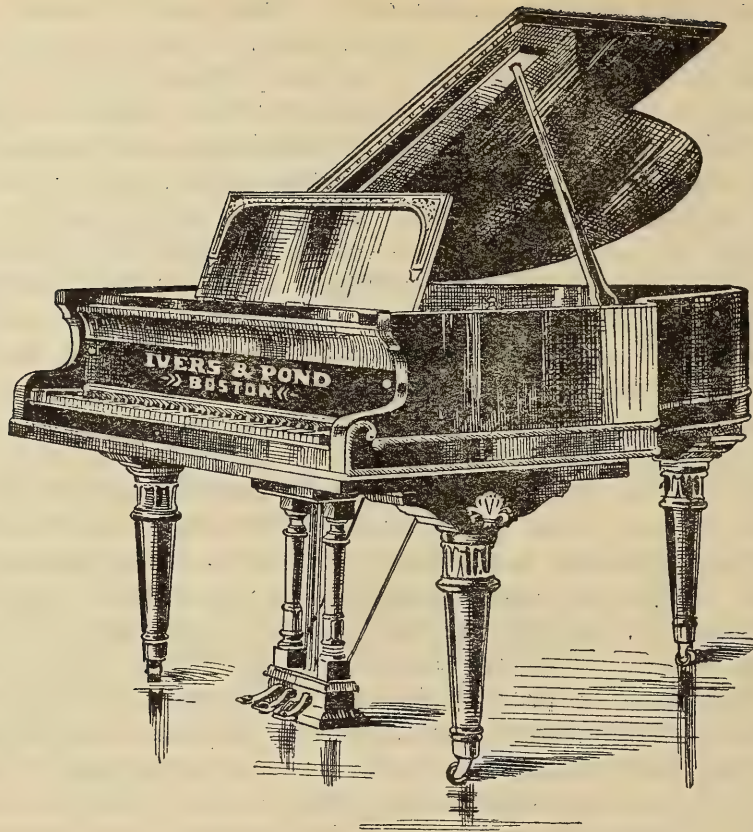
We know from sketches still preserved that Beethoven originally planned an elaborate Introduction to this symphony.

It is often said that the second movement, the celebrated *Allegretto*



*scherzando* is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The *Allegretto* was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "*Metronom*." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony — ta, ta, ta, ta — the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the *Allegretto* to Beethoven, and that by a parting meal the canon on this theme was sung are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the *Allegretto* theme in canon form." However this may be, the persistent ticking of wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked *Tempo di menuetto*, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick *tempi* as being less detrimental. Really good execution he thought, was at all times a rare thing, but shortcomings might be, disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main *Allegro* movements, as a sort of complimentary antithesis to an *Allegro scherzando* which



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precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a *minuetto*, but as *Tempo di minuetto*. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The *Allegretto scherzando* was taken to represent the usual *Andante*, the *Tempo di minuetto* the familiar *scherzo*; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the *Allegretto scherzando*, the time of which is invariably dragged somewhat, the *Tempo di minuetto* is universally served up as a refreshing *Ländler*, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old *Ländler* tempo; but, before I could give way to my annoyance . . . Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic *contretemps* raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

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